CAN JOURNAL

A PUBLICATION OF THE COLLECTIVE ARTS NETWORK | CLEVELAND

ART IN NORTHEAST OHIO | SUMMER 2018



JENNIFFER OMAITZ | JERRY BIRCHFIELD | FRONT | CREATIVE FUSION | ARTIST / ARTIST | THE HEART OF CLEVELAND | SUMMER FESTIVAL GUIDE

FRONT

An American City

Eleven Cultural Exercises

JULY 14–OCTOBER 7, CLEVELAND INSTITUTE OF ART REINBERGER GALLERY

GREAT LAKES RESEARCH

A year of inquiry into contemporary art from the heartland results in the Great Lakes Research, an exhibition highlighting selections by artists from Cleveland, Detroit, Chicago, Milwaukee, Minneapolis and Toronto.

Opening Reception
Saturday, July 14
7–9pm

Free and open to the public

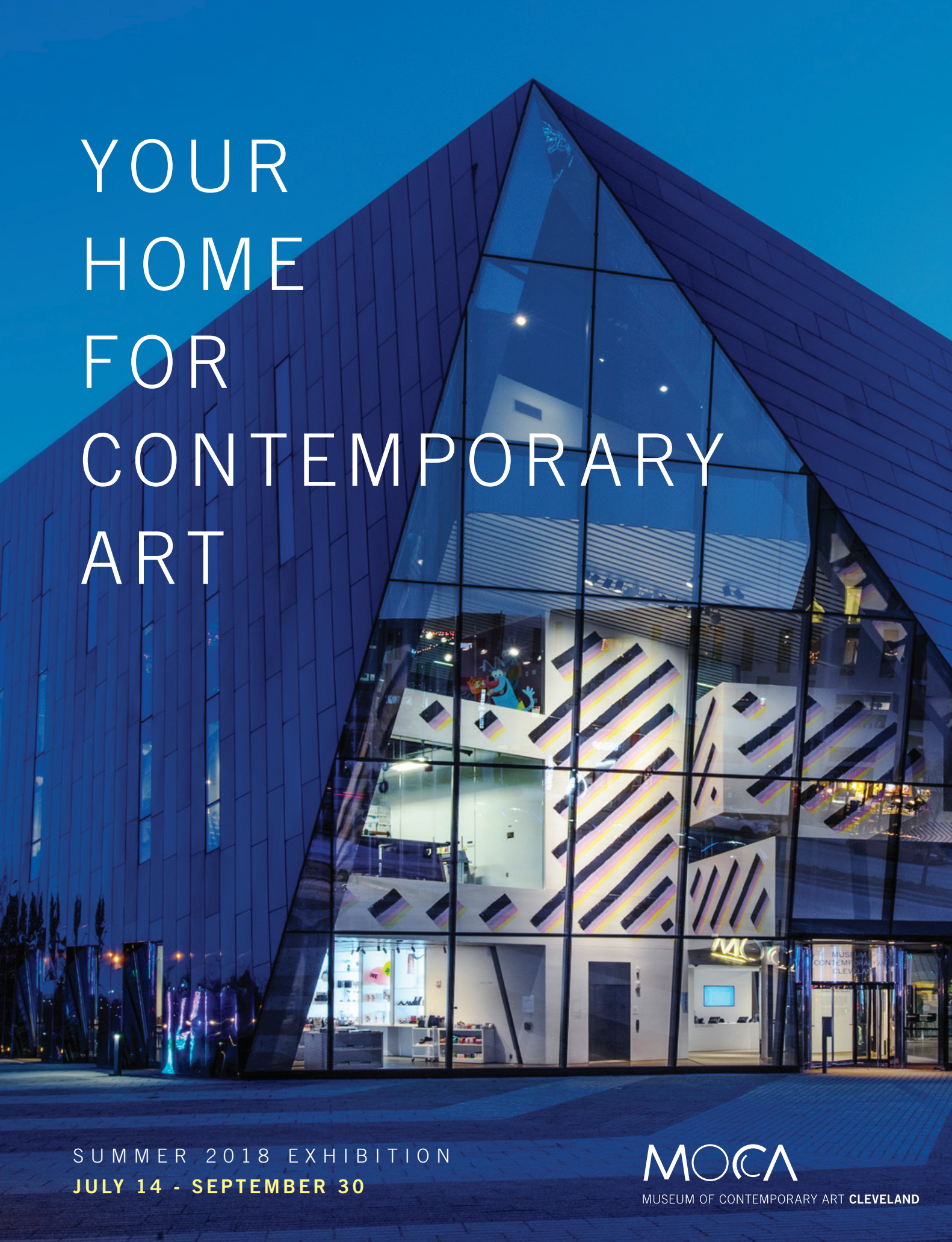
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FRONT International
Cleveland Triennial for
Contemporary Art
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cuyahoga arts & culture
strengthening community

Cleveland Institute of Art
Creativity Matters



YOUR HOME FOR CONTEMPORARY ART

SUMMER 2018 EXHIBITION

JULY 14 - SEPTEMBER 30

MOCA

MUSEUM OF CONTEMPORARY ART **CLEVELAND**



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EMERITUS William Busta

CAN Journal is the quarterly publication of the Collective Arts Network. It has a circulation of 10,000 copies distributed free in more than 200 locations around Cuyahoga County. The Collective Arts Network is a 501(c)3 nonprofit organization serving Northeast Ohio art galleries, museums, and related organizations, including non-profit and for-profit businesses. Collective Arts Network and *CAN Journal* are supported by Consolidated Solutions, The Cleveland Foundation, PNC Bank, The George Gund Foundation, the Ohio Arts Council, advertisers, and member organizations. Collective Arts Network, P.O. Box 771748 Lakewood, Ohio 44107. Online: CANjournal.org.

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CAN journal

A PUBLICATION OF THE COLLECTIVE ARTS NETWORK | CLEVELAND









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COVER: Red Zinnias, photoscan print, 2017, from Bruce Checefsky's Garden Scan series, in which the photographer and film maker uses a digital scanner to capture flowers in his garden. His solo show, *Garden Scans*, is on view at BAYarts August 10 - October 6. See page 10.

MORE THAN AN IDEA

In April, William Busta brought to the CAN office a yellowed, newsprint tabloid we had never seen before. The *Guide to Cleveland Art Week* was published September 19, 1980. The occasion was a week-long celebration of art coordinated by NOVA—the New Organization for the Visual Arts—in cooperation with the *Cleveland Press*. The *Guide* offered listings of galleries and studios, a map for a walking tour, and even a passport-style promotion to encourage visitation of a dozen highlighted galleries. Other pages profiled institutions—some enduring, like the Museum, some that now have new names, like the New Gallery of Contemporary Art, which we now know as MOCA, and some long gone.

Busta was executive director of NOVA, which led the effort. "I was young and moving fast at the time," he says. He got the *Press* arts editor Dick Wootten behind it, and so the paper sold sponsorships to major corporations and foundations to help cover costs. Wooten's boss, *Press* editor-in-chief Herb Kamm, wrote in his introductory letter that Cleveland Art Week "is more than an idea whose time has come."

Déjà vu, you say? Of course. For decades everyone from civic boosters to grassroots artist groups and larger organizations have created events to celebrate and amplify the Cleveland art scene.

But we are confident in saying there has never been anything like what's coming in the summer of 2018.

In addition to the usual, city-wide spread of exhibits, this summer Cleveland will see not one, but two major, curated shows. FRONT International has coordinated the resources of eight presenting partners to bring 60-some artists from around the world. They'll create installations that will fill galleries, of course, but also churches, an apartment building, the skeletal Singer Steel building, at least one vacant lot, a house designed by Frank Lloyd Wright, Playhouse Square inside and out, the Federal Reserve Bank, and even the Steamship William G. Mather.

Cleveland artists will not take this influx lying down. Indeed, they are independently mounting an enormous response in CAN Triennial and a multitude of other exhibits all over the region. CAN Triennial received 540 applications to be a part of its curated exhibit and site-specific installations. It will fill 78th Street Studios inside and out—from rooftops to stairwells to more familiar exhibit spaces—with new works by some of the most accomplished and familiar artists in Cleveland, and some you've never heard of. You'll find more details on these pages, and in our special exhibition guide, to be published in June.

In his introductory letter to the *Guide to Cleveland Art Week*, Kamm went on to quote the leftist, muckraking reporter Lincoln Steffens: "Art is like a border of flowers along the course of civilization."

MORE THAN A BORDER OF FLOWERS

We love flowers (especially the ones captured on our cover by Bruce Checefsky), but in 2018, given what artists and galleries have done for Cleveland neighborhoods in the last thirty-five years, and the way they have taken up some of the most important issues of the day (from environmental crises to politics to race relations), and given that even without activism art is an outpouring of ideas that both inspire and document the ages, we have to say it's a bit more than a border.

In fact, this summer in Cleveland, art is front and center, all over town. Read on to find out more. We look forward to seeing you.

Michael Gill
Editor / Publisher

This Summer at Akron Art Museum

by Akron Art Museum Staff



Gerard Byrne, In Our Time (detail), single channel film installation, rear projection including mise-en-scene elements with 8 channel audio, dimensions variable, ©Gerard Byrne; Courtesy of Lisson Gallery, Photographer: Damien Elliot

FRONT International: An American City

Karl and Bertl Arnstein Galleries
Beatrice Knapp McDowell Grand Lobby
Bud & Susie Rogers Garden
July 14–September 30

For the premiere edition of FRONT International, artists from the US and around the globe will offer perspectives on aspects of "An American City" at the Akron Art Museum. Works by fifteen artists and one collective—including three works newly created for the Akron Art Museum, a major video installation, sculpture, photography and mixed media objects—will occupy spaces throughout the museum. The diverse artistic impulses represented offer a wide range of deeply interconnected ideas that mirror the city of Akron's ebb and flow: invention, obsolescence, optimism, vision, civic organization, and the measure of time.

Ireland native Gerard Byrne's video installation In Our Time transports viewers into the studio of a 1970s or 1980s commercial radio station. Chronicling the routine of a day's broadcast, the video harks back to a pre-Spotify era when, as the artist points out, "people listened to the same things at the same time." The studio set is meticulously constructed with vinyl records, cassette tapes, recording equipment, wood paneling and guitars adorning the scant available wall space. A twelve-hour film, In Our Time plays in sync with the actual time of day, so the deejay's broadcast correlates to real time. The immersive installation evokes Akron's rich musical heritage and the robust contemporary scene that gave rise to such groups as Devo, the Waitresses, Chrissie Hynde, and the Black Keys.

Akron's FRONT presentation reflects on ways that technology, communications, advertising, industry and popular culture shape socioeconomic and environmental conditions. Some artists specifically address Akron's urban landscape. Nicholas Buffon's self-portrait drawings depict him outside a variety of queer spaces in New York, where he lives, as well as in Akron, including the Interbelt Nite Club and Square Bar. Katrín Sigurdardóttir calls attention to dormant locations around Akron and Cleveland by placing tiles made from Icelandic clay in the earth. The presentation as a whole reveals a multifaceted portrait of Akron as an American city, reflecting on who we are as a society and as individuals.

This exhibition is presented as part of FRONT International: An American City. *Its presentation at the Akron Art Museum is supported by the John S. and James L. Knight Foundation, Ohio Arts Council, Akron/Summit Convention and Visitors Bureau and the Richard and Alita Rogers Family Foundation.*

Frameworks: Paintings by Dragana Crnjak, Andrea Joki and Matthew Kolodziej

Judith Bear Isroff Gallery
Through September 9

Frameworks: Paintings by Dragana Crnjak, Andrea Joki and Matthew Kolodziej presents recent paintings along with



Andrea Joki, Magic Mountain, 2015, oil and acrylic on linen, 72 x 60 in. Courtesy of the artist and Gebert Contemporary

site-specific wall drawings by Crnjak and Kolodziej. The artists utilize painting to explore the complex relationships between time, memory and place, with special interest in how the influx of images and information in the digital age affect those interrelationships.

Crnjak views painting as an important foil to our addiction to moving images. Her paintings incorporate distorted images of embroidery patterns from her native Serbia, which she projects onto canvas and traces in paint. She then layers crisp, geometric lines on top of the fragmented patterns, creating compositions that appear to recede and advance at the same time.

Joki creates paintings that meld sensory experiences of landscapes, people and places, drawing on impressions she observes during her travels. She paints both in loose, spontaneous brushstrokes and precise, hard-edged lines, sometimes layering those differing impulses in a single composition. The resulting veiled prisms of splattered paint undulate and flicker. Through painting, Joki seeks to discover the limits of what a painting can communicate about the world's interconnectedness.

Kolodziej assembles photomontages from photographs of construction and demolition sites. Using a computer program, he translates the collaged images into line drawings that form the basis of his multi-faceted, architectural paintings. The artist is especially interested in how the relentless volume of images that we process on a daily basis affects our way of seeing and our sense of place.

The artists in *Frameworks* chart a combination of sensory experience, memory and data from external sources in their paintings. While each artist attempts to impose structure on elusive concepts, their constantly shifting compositions evidence a simultaneous embrace of the unknowable.

Frameworks: Paintings by Dragana Crnjak, Andrea Joki and Matthew Kolodziej *is organized by the Akron Art Museum and supported by funding from the Ohio Arts Council and the John S. and James L. Knight Foundation.*

Jerry Birchfield: Asleep in the Dust
Fred and Laura Ruth Bidwell Gallery
Through September 23

Jerry Birchfield's work flows between standard definitions of art media. He uses photography, sculpture, drawing and text in his measured, time-intensive art-making practice. The artist carefully constructs each aspect of his work in the controlled space of the darkroom or his studio, where scraps and unfinished works often reappear in new forms.

Asleep in the Dust debuts a large sculpture titled Yes, They Were Made to Level. A glass platform modeled after a stage holds precisely arranged objects made from basic materials, such as wood, plaster, papier-mâché, white paint and cardboard. Through a series of intentional gestures Birchfield placed these understated objects so they relate to each other on multiple levels, forming micro-compositions within the whole of the sculpture.

This major installation complements the material nature of the photographs and wall sculptures included in the exhibition. Birchfield's photographs, printed using layers of darkroom processes, blend abstract and pictorial elements to create electric black and white images. The artist encases some printed photographs in plaster, obscuring the images while asserting their physical presence. *Asleep in the Dust* highlights Birchfield's use of photography as a starting point in a body of work that raises questions about how photographs function in art and in our aesthetic experiences.

Jerry Birchfield: Asleep in the Dust *is organized by the Akron Art Museum and supported by funding from the Ohio Arts Council and the John S. and James L. Knight Foundation.*

Akron Art Museum

One South High Street
Akron, Ohio 44308
akronartmuseum.org
330.376.9185

FRONT | THROUGH SEPTEMBER 30 | KARL AND BERTL ARNSTEIN GALLERIES

FRAMEWORKS: PAINTINGS BY DRAGANA CRNJAK, ANDREA JOKI AND MATTHEW KOLODZIEJ
THROUGH SEPTEMBER 9 | JUDITH BEAR ISROFF GALLERY

JERRY BIRCHFIELD: ASLEEP IN THE DUST | THROUGH SEPTEMBER 23
FRED AND LAURA RUTH BIDWELL GALLERY

ED EMBERLEY: BETTER YOU THAN ME | THROUGH JULY 15
MARY S. AND DAVID C. CORBIN FOUNDATION GALLERY

PLANES, TRAINS & AUTOMOBILES | JULY 26–DECEMBER 30
MARY S. AND DAVID C. CORBIN FOUNDATION GALLERY

Summer 2018 at Harris Stanton Gallery

by Ellie Kaiser Secrist



Diane Pribojan, Colonial with Striped Sky, acrylic, 36" x 24"



Julian Stanczak, Provocative Current, silk screen, 2012, edition of 40



Barbara Stanczak, Phantom Trees, 2017, 12" X 10" X 8", New Brunswick alabaster.

THIS SUMMER, the Harris Stanton Galleries are excited to be part of FRONT International: Cleveland Triennial for Contemporary Art. FRONT—a new collaborative art triennial taking place in Cleveland, Akron, and Oberlin—will explore the ever-changing notion of an American city, and therefore American culture in this divided political time. To compliment FRONT's theme of "An American City: Eleven Cultural Exercises," our Cleveland and Akron galleries will have two exhibitions.

In recognition of FRONT's repainting of Julian Stanczak's mural in downtown Cleveland, our Cleveland gallery will celebrate the artist's legacy and ninetieth birthday with an exhibition of his silkscreens from the '70s and '80s. This show will also feature Barbara Stanczak's recent body of stone sculptures. Barbara's new work uses materials found in nature "that have the history of the earth and the story of their lifecycle imprinted in their veins and textures." This exhibition will open June 28 at 5:30pm, with Barbara discussing their work at 6:30pm.

Opening July 12, our Akron gallery will feature two views of American cities: an iconic look at the homes we live in (paintings by CIA graduate and Cleveland resident, Diane Pribojan), and the people who live there (paintings that reflect our current American culture by Cleveland artist Lee Heinen). The opening reception for this show is Thursday, July 12, from 5:30 to 8:00pm. The artists will discuss their work at 6:30pm.

Beginning on August 16, the Akron gallery will also feature a group exhibition of works related to "an American City." The show will include both regional and international artists and will run until the end of FRONT.

In addition to the exhibitions that we will show during FRONT, the Akron gallery will host Nathan Prebonick's pop-up show, open June 7 through June 30. Nathan, an Akron native and 2017 graduate of the University of Akron, is in the process of getting his MFA in painting at the Rhode Island School of Design. He has also been invited to teach at Brown University during his tenure at RISD. This pop-up exhibition will feature his most recent work.

Harris Stanton Gallery

2301 W Market Street
Akron, Ohio 44313
330.867.7600

Harris Stanton Gallery Cleveland

1370 West 9th Street
Cleveland, Ohio 44113
harrisstantongallery.com

AKRON GALLERY:

POP-UP EXHIBITION: NATHAN PREBONICK | JUNE 7–JUNE 30

A SLICE OF AMERICAN LIFE: PEOPLE AND PLACES | JULY 12–AUGUST 11

AN AMERICAN CITY: GROUP EXHIBITION | AUGUST 16–SEPTEMBER 30

CLEVELAND GALLERY:

JULIAN STANCZAK & BARBARA STANCZAK | JUNE 28–SEPTEMBER 29

University of Akron: A House is Not a Home



Vanessa German, Dried Beef, 2014

IN RESPONSE to the FRONT International 2018 theme, *An American City*, Emily Davis Gallery narrows its focus to a more personal lens in *A House is Not a Home*. The idea of "home"—whether physical space, representative objects, personal stories, or fantastical narratives—is explored by these regional artists spanning two major Rust Belt cities.

Throughout the exhibition, artists utilize found objects and appropriated imagery to emphasize community ties and cultural identity. The imagery of the "house" is treated as a symbol by other artists and used as a metaphor for familial issues or larger societal trends shared across the region. Objects in the exhibition are primarily assemblage and collage along with ceramics, painting, and prints.

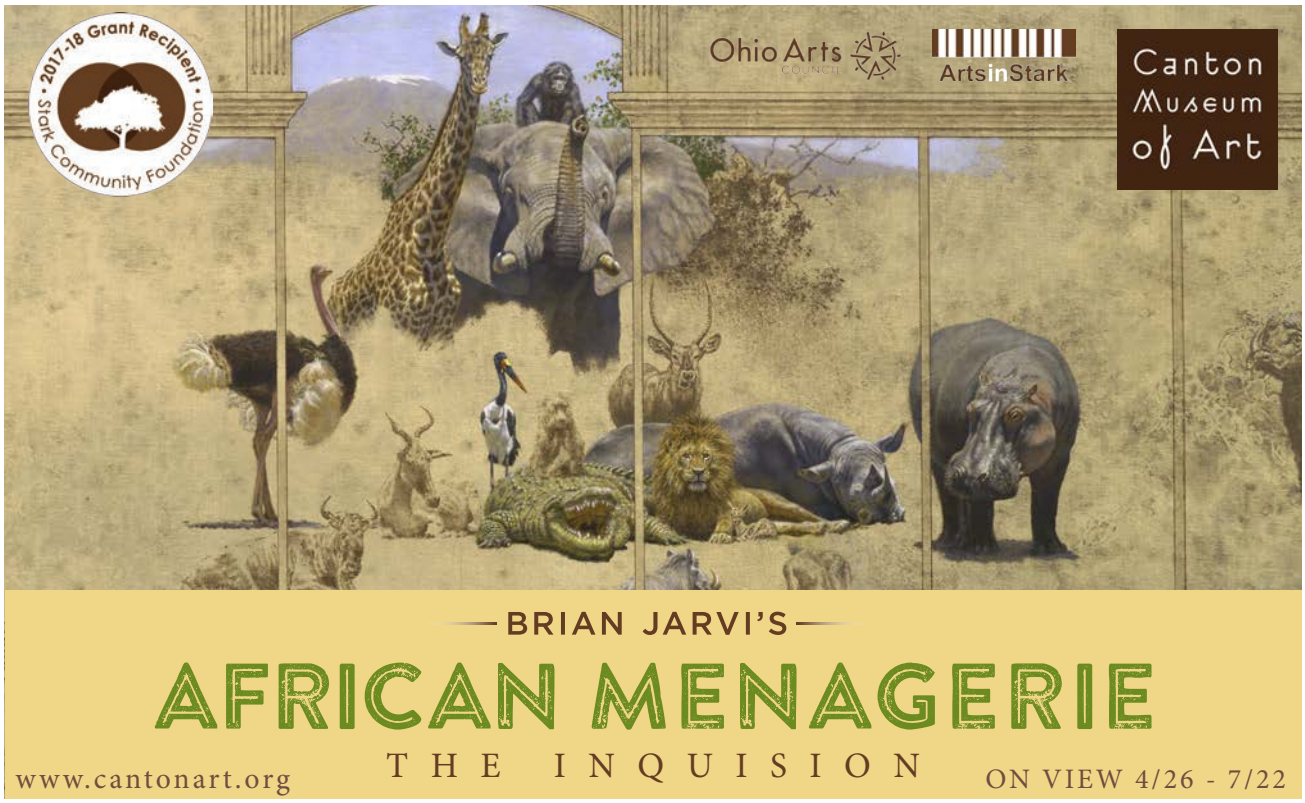
Participating artists:
Amy Casey, Cleveland
Kristen Cliffel, Cleveland
Ron Copeland, Pittsburgh
Vanessa German, Pittsburgh
Ryder Henry, Pittsburgh

A chair is still a chair
Even though there's no-one sitting there
But a chair is not a house
And a house is not a home
When there's no one there to hold you tight
And no one there you can kiss goodnight
"A House Is Not A Home"
Lyrics by Hal David / Music by Burt Bacharach, 1964

University of Akron Emily Davis Gallery
150 East Exchange Street
Akron, Ohio 44325
uakron.edu/art/galleries
330.972.5950

A HOUSE IS NOT A HOME
JULY 16–SEPTEMBER 28

Emily Davis Gallery is located in the Myers School of Art at The University of Akron.



Bruce Checefsky: Modern Day Monet

by Jessica Stockdale



Papaver Glaucum / Tulip Poppy, digital scan by Bruce Checefsky

BRUCE CHECEFSKY, slated for a gallery exhibition at BAYarts this August, has work that draws a visual comparison to what techniques a tech-savvy Monet might have experimented with in a contemporary world. This is because Checefsky's latest work showcases unique studies from his exquisite garden, processed in a unique method.

Jessica Stockdale: How did you get the idea to use your flatbed scanner to take photos of your garden?

Bruce Checefsky: One night, I tried to scan my cat but she wouldn't have anything to do with it. I placed her on the scanner glass but she climbed off and watched as I fumbled around with the cords and stuff. I tilted the scanner on its edge facing her and ran the program from my laptop computer. She watched the scanner light roll past her. The results were amazing. I was so excited, the next morning I dragged my scanner, laptop computer, and a couple of extension cords into the garden and placed the scanner in a flower bed. I was blown away by the color and atmospheric effects. I spent the entire day scanning the garden.

JS: What effects achieved through this process do you find most appealing?

BC: Well, there are several. For starters, I like the intensive detail. Every structure of the flower–from the stamens and anthers to stigma and ovary–is recorded. The colors are wildly accurate, and there's a kind of dimensionality to the scan image that's very different from a snapshot photograph. For example, a scan usually takes 30 seconds to several minutes or longer depending on the scale of the finished image, as in the dpi size. The larger the dpi, the longer the scan time. The scan records an object in time, resulting in a slightly animated rendering. It's hard to image or explain, but it's like the scan records 2/3 or 2/5 of an image, not just a one-on-one rendering typical of most cameras.

JS: Is there a trial and error process for finding just the right image?

BC: I make hundreds of scans each summer. I'll scan the same flower a dozen times or more to get it just right. Each scan is unique. If I scan the same flower five or six times in a row, each image will be different. That's not to say they all work because they don't. Trial and error like in most things produce the most interesting results. I go through several scanners in a season. They break down or just stop working. I buy used scanners mostly on eBay, or other social economy sites. Experimenting with different types of scanners is part of the process as well. I've even tried hand-held wand scanners with mixed results. I have a friend in Georgia who wants to build a four-by-six-foot scanner, attach it to the back of his pickup truck, and scan the wooded area west of Atlanta. We've considered using NASCAR car batteries to power the scanner because they're lightweight and powerful enough. It's entirely possible.

JS: What is the mood you feel this exhibition conveys?

BC: I'd like viewers to feel they're having an intimate experience with my garden, much in the way that I do. After all, gardens have been the backdrop of plenty of mysterious encounters throughout history, especially in literature and art. Who hasn't had a tryst in a garden at least once in their life?

JS: How does this process now inform the new direction of your work going forward?

BC: I've taken the scanner idea to include still life arrangements in my studio where I can control the light and colors. The resulting images are very theatrical. I recently bought several pigs feet, a large cow tongue, chicken feet, and a goat's head from the West Side Market, and scanned those. I've also scanned whole fish with surprising results. Fish scales have an effervescent glow to them, a function of reflecting sunlight passing through various water depths, which is exaggerated by the scanner bulb. Of course, I get to eat the fish after I scan it.

Bruce Checefsky is an award-winning photographer and filmmaker, and a published writer. His photographs and films have been exhibited and screened nationally and internationally. He lives and works in Cleveland.

BAYarts

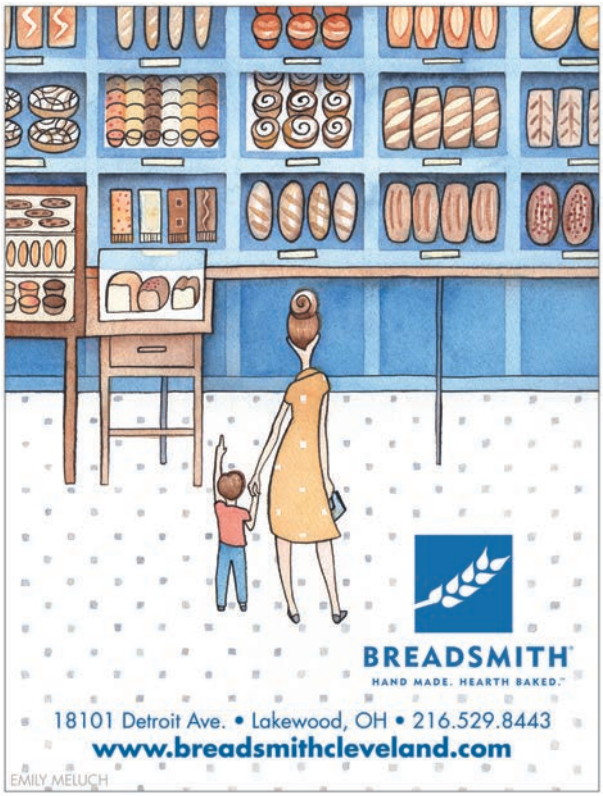
28795 Lake Road
Bay Village, Ohio 44140
bayarts.net
440.871.6543

A NEW SEASON: THE PAINTINGS OF CHRIS BENAVIDES & JIM OSBORNE | JUNE 8–JULY 7
RECEPTION 7–9PM FRIDAY, JUNE 8

ART + MUSIC FEST | 10-4PM SATURDAY, JUNE 16

PAINTINGS OF COMPASSION: ARTISTS IN BLOOM MINISTRY | JULY 13–AUGUST 4
RECEPTION 7–9PM FRIDAY, JULY 13

BRUCE CHECEFSKY: GARDEN SCANS | AUGUST 10–OCTOBER 6
RECEPTION 7–9PM FRIDAY, AUGUST 10





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Telling the VAC Story Through Photography

by Valley Art Center Staff

WHEN YOU visit Valley Art Center's website, open their invitations or see their ads in the local paper, chances are you'll find photography by Michael Steinberg. Since 2012, Michael has provided the pictures that illustrate the Valley Art Center story. It's a story of thousands of people deeply engaged in art-making in the Chagrin Valley. And Michael will tell you, wherever people are absorbed in creativity, it makes for great portraits.

Michael Steinberg taught photography and darkroom at Valley Art Center in the seventies until his commercial photography business consumed his time. As the years passed, he found himself returning to teaching and, around 2011, Valley Art Center hired him to offer photography classes again. "One class stands out," Michael recalls. "I had five students. Of the five, one became a photo editor, two became professional photographers and one traveled the world and published a book of photography."

Michael says it was a natural transition from teaching to shooting around the Center, and now he has become the go-to photographer for all of Valley Art Center's publicity photography. He provides all of his work as a volunteer, stating that, "in semi-retirement, shooting at the Center helps me keep up my camera skills and I am able to experiment with art photography which I have not done until recently." Naturally, his time and expertise are a gift that the nonprofit regards with deep gratitude and, two years ago, Michael was recognized with VAC's Distinguished Service Award.



Students in the studio at Valley Art Center, as captured by photographer Michael Steinberg. Courtesy of the artist

"People here at Valley Art Center really appreciate what I do, and that makes it very rewarding," he says. "In commercial work, you don't always know how the photography will be used. It's very satisfying when people find great ways to work with your photographs. Valley Art Center uses my work really well."

Photographing art students isn't the same as shooting the interior of a nuclear power plant or two miles down in a longwall mine, but to see Michael lying on the gallery floor or climbing on ladders for the right shot, you wouldn't think there was a difference. Michael tries something new with every shoot and his attention to detail, enthusiasm and humor show. "People should look at the photos and see what's actually happening—it's not posed," he says. "I will do minor things like ask students to move an easel, but once class is started, I'm pretty much out of the picture."

Take a look at Michael Steinberg's photographs on Valley Art Center's website and you will see the real deal in every portrait of an art student, artist or art aficionado. How does he do it? "Take your time and wait for the right moment," Michael says.

See the Student/Faculty Art Exhibit

View a showcase of faculty and student artwork in Valley Art Center's Margaret "Peg" Bowen Gallery, June 30 through August 1. Join us for light refreshments on Friday, July 7, from 6:00 to 8:00pm.

Valley Art Center
155 Bell Street
Chagrin Falls, Ohio 44022
valleyartcenter.org
440.247.7507

ARTSHOP | MAY 4–5

ART BY THE FALLS | JUNE 9–10

SUMMER CLASSES | JUNE 18–AUGUST 11

ANNUAL STUDENT/FACULTY ART EXHIBIT | JUNE 30–AUGUST 1
RECEPTION 6–8PM SATURDAY, JULY 7

FALL I ADULT CLASSES | SEPTEMBER 10–OCTOBER 20

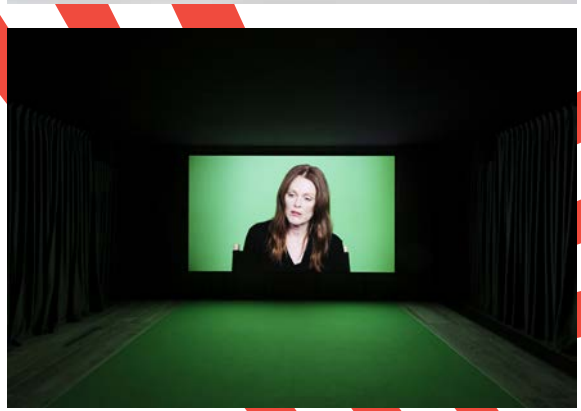
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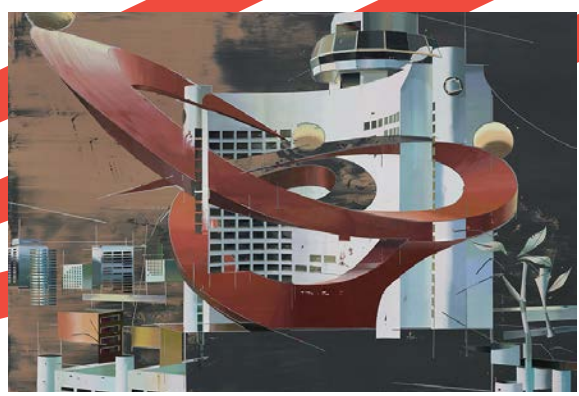
An American City

Eleven Cultural Exercises









Clockwise from top: Yinka Shonibare. *The American Library*, 2018 (Detail). © Yinka Shonibare MBE. Courtesy James Cohan, New York; Josh Kline, *Shrugging it off*, 2017, polymerized gypsum, sand, gravel, urethane foam, steel and acrylic. Photo: Robert Glowacki. Copyright of the artist, Courtesy of Stuart Shave/Modern Art, London; Candice Breitz, *Love Story*, 2016. South African Pavilion, Venice Biennale 2017. 7-channel installation. Photo: Andrea Rossetti. Courtesy Goodman Gallery, Kaufmann Repetto + KOW; Cui Jie, *Beijing International Hotel*, 2017, Oil on canvas. Courtesy the artist and mother's tankstation, Dublin | London.

FRONT INTERNATIONAL: CLEVELAND TRIENNIAL FOR CONTEMPORARY ART

PUBLIC OPENING AND CELEBRATION: JULY 14 7:30-9PM
EUCLID AVE BETWEEN MAYFIELD RD AND E. 115TH ST

FRONT International: *An American City* is a three month long, region-wide, exhibition comprised of artist commissions, performances, films, and public programs, that examines the ever-changing and politically urgent conditions of an American city.

FRONT has partnered with eight of the region's most renowned arts and cultural institutions, making it unique in the world for the scope of its collaboration.

July 14 - September 30, 2018

Presenting Partners

Akron Art Museum · Allen Memorial Art Museum · Case Western Reserve University Est. 1826 · Cleveland Institute of Art · The Cleveland Museum of Art · MOCA Museum of Contemporary Art Cleveland · SPACES · Transformer Station

Heights Arts Presents *Drawn Together* and Its First Members Show

by G. M. Donley, Heights Arts Exhibition Committee



Works of Christopher Darling will be on view in the Spotlight Gallery through June 24.



Ryan Dewey is among 7 artist in Sticks & Stones, curated by Bill Schubert, in the Heights Arts Main Gallery June 15 - July 29.

ONE of the founding missions of Heights Arts, the Cleveland Heights community arts organization and gallery, has been to encourage Heights residents to become involved in the arts not only as audiences but as active participants. To that end, this spring, Heights Arts is excited to present its first non-juried members show. The exhibition is a way of thanking artist members for their support over the years and celebrating the high level of artistic achievement in the community. The *Heights Arts Members Show* opens Friday, April 27, with a community reception from 6:00 to 9:00pm, and runs through June 10. Ekprastacy, the popular Heights Arts event featuring artist chats alternating with author readings of original poems inspired by the works in the show, happens Thursday evening, May 24, at 6:00.

Next up in the main gallery is curator Bill Schubert's show *Sticks & Stones*, Friday, June 15 to Sunday, July 29. Bill engaged seven artists—Andy Curlowe, Ryan Dewey, Jeanetta Ho, Kevin Kautenburger, Steven Mastroianni, Freeland Southard, and Olga Ziemska—to respond to the simple directive to create work inspired by those most fundamental of earthly materials: sticks and stones. These could be used as materials, tools, subjects, inspiration, or any combination of these. The exhibition includes painting, furniture, sculpture, photography, and more as the artists creatively and imaginatively embraced the directive. Ekprastacy for the Sticks & Stones show is Thursday, July 12, at 6:00.

The spotlight gallery offers opportunities for artist-members of Heights Arts to present concise, one-person exhibitions that complement larger group shows in the main gallery and offer more of an in-depth look at a single artist than can be presented in the gallery shop. On view there through May 6 are works by Jennifer Adams (inspired by the architectural brickwork of Shaker Heights), followed by Christopher Darling (a series focusing on overlooked communities by the widely published illustrator and KSU professor, May 11 to June 24), and Peggy Spaeth (June 29 to August 12—yes, *that* Peggy Spaeth, founding director of Heights Arts eighteen years ago, and a well-regarded quilt artist even before that).

More information: 216.371.3457 or heightsarts@heightsarts.org, or stop by the gallery at 2175 Lee Road in Cleveland Heights.

Heights Arts

2175 Lee Road
Cleveland Heights, Ohio 44118
heightsarts.org
216.371.3457

MEMBERS SHOW | APRIL 27–JUNE 10
RECEPTION 6–9PM FRIDAY, APRIL 27 | GALLERY TALK 7PM THURSDAY, MAY 24

SPOTLIGHT: CHRISTOPHER DARLING | MAY 11–JUNE 24
RECEPTION 6–9PM FRIDAY, MAY 11

STICKS & STONES | JUNE 15–JULY 29
RECEPTION 6–9PM FRIDAY, JUNE 15 | GALLERY TALK 6PM THURSDAY, JULY 12

SPOTLIGHT: PEGGY SPAETH | JUNE 29–AUGUST 12
RECEPTION 6–9PM FRIDAY, JUNE 29


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ArtiCle/Art In Cleveland Gallery: *The Curator's Eye*

by Louis Ross



Lisa Eastman, Once in a Blue Moon

LAKELAND Community College's Gallery Director **Mary Urbas** brings her artistic passion and curatorial skills to ArtiCle Gallery with a full schedule of captivating summer exhibitions. Mary's commitment to regional outreach and creative collaboration has forged a growing partnership among visual artists in the Cleveland arts community. ArtiCle Gallery is proud to present Mary's vision.

Lisa Eastman: Nocturne

June 1 Walk All Over Waterloo

Bainbridge artist **Lisa Eastman** paints luminous landscapes in oil that capture the dreamlike beauty of her surroundings.

"I use light as a spiritual metaphor in my work to give the viewer a sense of peace, love and harmony on this beautiful planet earth.... As an artist, my reverie is painting the natural landscape.... When a painting can make you feel with your heart and serve as a nostalgic place for all the beauty the world holds, then the artist has succeeded."



Joe Stavec, Circe's World

Eastman's lush oils glow with an intense aura and evoke a dreamlike reverie for the fortunate viewer who can quietly absorb their beauty.

Joe Stavec: *Random Dream Episodes*

Leslie Edwards Humez: *the enigmatic life of objects*

June 30 Waterloo Arts Festival & July 6 Walk All Over Waterloo

Artist **Joe Stavec**, a 1980 graduate of CIA, paints with oils, watercolors and ink.

"I take my information from many things—not least of which is the written word—which put me in a mindset to create images of a world that exists just behind the veil of what we perceive as our reality.

"Art is not an end in itself. It is a method of creating awareness of the marvelous. Surrealist art reveals invisible secrets and exposes hidden surprises. Surrealist images evoke the possible, supplemented by desire and dream.

"There are treasures hidden in the human mind, an ability to bathe everyday reality in a magic light."



Leslie Edwards Humez, Gluttony: Make Me One With Everything

Exploring the boundaries of materials and meanings in uncommon ways, **Leslie Edwards Humez** works in a variety of media. She uses clay, paint and graphite to push the often-austere appearance of surrealism into the realm of pop culture with allusions to Marcel Duchamp and René Magritte.

"It has been said that men tell jokes and women tell stories. My specialty is creating visual tales that rely on metaphor, allusion and occasional word gag."

Featured Creatures

August 3 Walk All Over Waterloo

A variety of artists and media celebrating the world of carbon-based animals, imaginary creatures and other phantasmagoria.

Gallery 216: Al Fuchs Photography

Our newest gallery showing camera work from Cleveland and nearby regions by photographer Al Fuchs and friends. Open each First Friday during Walk All Over Waterloo and by appointment.

ArtiCle/Art In Cleveland

15316 Waterloo Road
Cleveland, Ohio 44110
artincleveland.com
440.655.6954

LISA EASTMAN: NOCTURNE | 6–10 PM FRIDAY, JUNE 1

JOE STAVEC / LESLIE HUMEZ | NOON–6PM SATURDAY, JUNE 30 & 6–10PM FRIDAY, JULY 6

FEATURED CREATURES | 6–10PM FRIDAY, AUGUST 3

AL FUCHS: GALLERY 216 | JUNE 1, JUNE 30, JULY 6, AUGUST & BY APPOINTMENT

Loren Naji's Satellite Gallery Closes Its Hatch to Open The Church of Art. Come Join Us to Worship Creativity!

by Rev. Loren Naji

STEPHEN BIVENS



Clergy at the Church of Art (LEFT TO RIGHT): Claire Livingston, Tina Ripley, Loren Naji, Joshua Bentley, and Megan Schimmoeller

THANK YOU, Grace Wen, for contributing, organizing, co-curating, and running Satellite Gallery with me for the past three years. It was a fantastic journey orbiting Cleveland and the Waterloo art scene in our spaceship of art. Satellite Gallery went beyond the boundaries of our galaxy, with installations produced by emerging and established creative art explorers. The spaceship has landed and closed its hatch as Satellite Gallery, to be transformed into something beyond space. Early this summer, it will rise above and beyond all galaxies to house ***The Church of Art***, where creative thinking will be revered above all.

The Church of Art is more than a gallery space. It is also the name of a group and an ideology. I have gathered a clergy of art innovators who will work together as a team on public and underground projects, while also co-curating unconventional exhibits in this reinvented art space. ***The Church of Art*** (Joshua Bentley, Claire Livingston, Loren Naji, Tina Ripley and Megan Schimmoeller) is committed to showing and producing highly creative, edgy art that breaks barriers in today's stagnant art scene. We are dismissing established methods of choosing artists based on education, resumes, artspeak and other gibberish. Our congregation will be exalted as it worships art that rises above convention and answers the question "What's Next?" Our ideology takes art seriously and reveres creative thinking as holy, while keeping it enjoyable and fun.

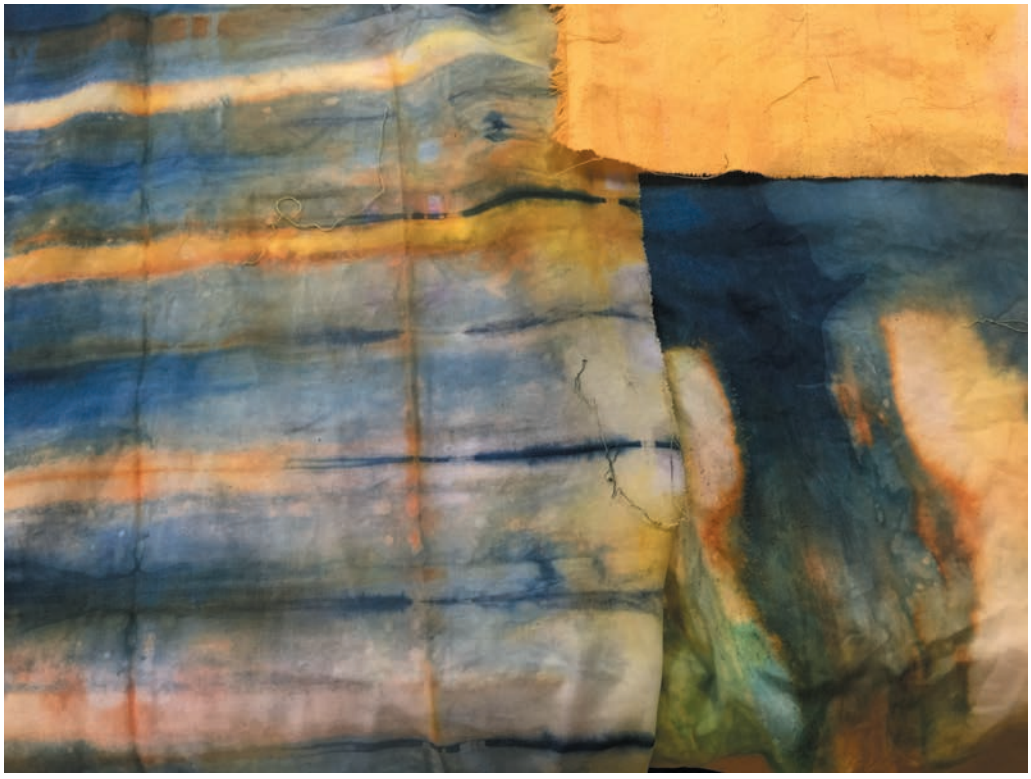
Let Us Play!

The Church of Art
442 East 156th Street
Cleveland, Ohio 44110
churchofart.earth

GRAND OPENING | NOON - 9 PM SATURDAY, JUNE 30
during Waterloo Arts Fest

Sustainable Textiles in Urban Cleveland

by Jessica Pinsky



With support from the George Gund Foundation and the Char and Chuck Fowler Family Foundation, Praxis Fiber Workshop plans to grow indigo as the primary crop in a natural dye garden.

WHAT IS the responsibility of Praxis Fiber Workshop, a fine art textile center, towards the reversal of harmful textile and fashion industry practices? We believe it is of upmost priority and that education is a first step towards change. It is the hope of Praxis to educate our community about where fabric is sourced, exactly what is entailed in the creation of cloth from fiber to manufacturer and what exactly can happen to our planet if these processes are not carefully monitored and executed.

Beginning this June, Praxis will launch a natural dye garden with the help and support of the Gund Foundation, Char and Chuck Fowler Family Foundation and Cuyahoga Arts and Culture on two city-owned vacant lots in North Collinwood. This amazing community project will partner with the Cleveland Seed Bank and Urban Lambscape Project to create a living example of where your fabric comes from and how it is made.

Praxis is turning half of this large lot into a natural dye garden. We will grow marigolds and St. John's Wort along the perimeter of the garden, and indigo as the main crop in the center of the garden. The outer perimeter plants yield beautiful flowers and when cropped and boiled in water, render bright and beautiful shades of yellow and purple. Indigo is the oldest-known natural dye. Discovered in India, there is evidence of indigo in Egyptian tombs. This also makes indigo the most permanent and long-lasting natural dye. Many cultures have their own uses for indigo, but in the United States you will find the color mostly in denim. However, natural indigo has been replaced with a synthetic version which, like all synthetic dyes, is terrible for the environment. It is our goal to create an indigo crop which will not only be used for educational programming to spread the word to our local communities about the importance of natural dye practices, but also could be sold as an alternative to local clothing companies and manufacturers who use synthetic indigo and are looking for a smaller carbon footprint.

Adjacent to our crop, a visitor will meet three long-haired Dorset sheep grazing on the land. Urban Lambscape Project makes sheep available to maintain urban lots in Cleveland. We will be using our sheeps' wool to experiment with water-preserving wool practices and to give live, educational demos on yarn spinning and yarn dyeing.

Visit our garden for a grand opening reception and live demo on June 1 from 4:00 to 6:00pm.

Praxis

15301 Waterloo Road
Cleveland, Ohio 44110
praxisfiberworkshop.org

FREE DEMONSTRATIONS | 4–6PM JUNE 1, JULY 6, AUGUST 3 & SEPTEMBER 7

Waterloo Arts Fest

by Amy Callahan



Graffiti-influenced aerosol art is a part of the landscape at Waterloo Arts Festival and, thanks to Waterloo Arts Zoetic Walls project, part of the neighborhood as well.

SIXTEEN years ago, the Waterloo Arts Fest was one of the art district's first events, and although only a couple bands played for a small audience in the Beachland parking lot, it helped provide a vision for a more active neighborhood. Over the years the festival grew, but the goal remained the same: to model a lively city street for residents, businesses and visitors. Jane Jacobs, the great urbanologist, uncovered four fundamental elements of a thriving city street. Adapting these ideas helped shape the festival.

Successful city streets draw you along with interesting activity and enticing views around every corner. When crowds were lighter at the festival, it was tempting to condense the event into a smaller area. Instead, we programmed the event along the full half mile of the district, winding through the street and in and out of businesses. We encouraged visitors to meander by placing numerous low stages throughout the event instead of drawing them to a central main stage. By staggering art, food and community booths along with street performers, we mimicked the variety of a real city block.

A healthy city street is made up of **a great mix of people**. We partner with professional artists in the district to create a culturally vibrant event, but we know healthy neighborhoods have a variety of businesses. So we include everyone in the planning process, from the gas station owner to the record stores to the Slovenian Workmen's Home. We offer an intentionally eclectic mix of music on each stage to reflect the diversity of the visitors we want to attract. On one stage you may see teens free-styling followed by seniors playing polka, and everything in between. Jacobs emphasized that in healthy neighborhoods, children play on the street where adults are working—not just isolated in parks. We design festival activities to engage the imagination of both adults and children, encouraging them to work side-by-side in open-ended creative play.

A mix of new and old is essential. Waterloo Road was recently remodeled with a streetscape, but it remains a colorful place with older buildings intact and lots of public art. As for the festival, we make new improvements each year—better organization, professional marketing—but we also try to keep the community-driven, handmade, grassroots energy that is at the heart of all these creative initiatives.

There must be **density of people**. Density is still hard to come by on the east side of Cleveland, where decades of divestment and racial inequity left poverty stricken, sparsely populated neighborhoods. The Waterloo Arts Fest creates an ephemeral density and a positive experience to help provide a vision for the future. It's a place where residents celebrate their community and welcome visitors to be a part of it.

Today the Waterloo Arts Fest stretches along the full half mile of the commercial corridor known as the Waterloo Arts and Entertainment District, and includes ten music stages, more than sixty art vendors, a few dozen food vendors, more than thirty community groups, a myriad of artist-led activities and demos, temporary art installations, street performers and a juried exhibition of fine art. The event is made truly special by all the people who come to take part in it. As the district blossoms, the Waterloo Arts Fest lets us experience the neighborhood in full bloom.

Waterloo Arts

15605 Waterloo Road
Cleveland, Ohio 44110
artscollinwood.org
216.692.9500

WATERLOO ARTS JURIED EXHIBITION | JUNE 1–JULY 21

WATERLOO ARTS FEST | NOON – 7 PM SATURDAY, JUNE 30

David Buttram and Deborah Silver at ARTneo

by Christopher L. Richards

Time, Space & Life: Works by David Buttram & Deborah Silver

May 18–June 15

ARTneo is proud to present works by David Buttram and Deborah Silver, the second- and third-prize winners of ARTneo's *Cleveland Creates 2017* juried exhibition. Buttram creates paintings that pay close attention to light, shadow, reflections and color to reveal a range of human emotions. Silver combines cultural connections by juxtaposing traditional tribal masks with contemporary portraits through weavings.



David Buttram, The Five, oil on canvas

Both artists look at time, space, and life to present a story that is reinterpreted through our own experiences.

The exhibition opens Friday, May 18 and runs through Friday, June 15.

Day Job: The Working Artist

August 17–October 19

It's rare to find an artist who can support themselves on their fine art alone. *Day Job: The Working Artist* examines how artists of Northeast Ohio used their skills for both their fine art and in commercial art to earn a living yet still be able to enhance their creativity.

ARTneo
1305 West 80th Street, Suite 016
Cleveland, Ohio 44102
artneo.org
216.227.9507

DAVID BUTTRAM & DEBORAH SILVER | MAY 18–JUNE 15

DAY JOB: THE WORKING ARTIST | AUGUST 17–OCTOBER 19

DAWN TEKLER



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CIA

Eileen Dorsey on Inspiration and the Progression of Her Artwork

by Dott von Schneider



Artist Eileen Dorsey. Photo: Christina Sadowski.

WHENEVER I pass through 78th Street Studios, I pop into Eileen Dorsey's space to see what she's working on. This fall will make nine years that she has held her studio practice on the first floor. Eileen has been a colleague and a peer for at least six of those nine years and each conversation we have about her work is more enlightening than the last.

Her experiments with color come naturally and like any hardworking artist she can find motivation outside the studio. "My most recent inspirational moment was when I went to the Wynwood Walls (www.thewynwoodwalls.com) last month in Miami. I was taken by the quality of work, the scale of it all and how it was available to the public. When I returned to my studio the following week, I stretched a few fairly large canvases and let myself play around with some new paint applications. It was as fun and exhilarating as I thought it would be."

This experience, as well as the newly launched Watch it Wednesdays—a behind-the-scenes look at artists making their work—has been a boon to Dorsey. "This event has allowed me to experiment with my work a bit more. Last month I created a five-by-seven-foot abstract on canvas. These new abstract works are a natural progression to my work. I feel that if I let myself loosen up I can paint faster and it would read more expressive, relying on my own intuitions."

What's cool about being an artist is that one can be drawn to work that is (seemingly) opposite to one's current style. It's interesting to note that none of Eileen's favorite artists are landscape painters. "I have always been drawn to expressive painters who aren't afraid to use a lot of paint or can make a single stroke say so much more then it is." She continues, "When I was in college, I was a figurative painter and studied Egon Schiele, Alice Neel, Cecily Brown and Dana Schutz. I was also a huge fan of de Kooning's Woman series."

When I am working on a painting, I have a tendency to mentally walk through the piece. I have always wondered if Eileen subconsciously inserts herself into her landscapes as well. "Yes and no," she responds and then confides, "I will tell you this. I often think that the different shapes and colors of the trees have different personalities. If they were alive and could talk, the more colorful, bendy ones would be more of the comedian and the straight, more traditional ones would be more serious. I play this game in real life too while I go hiking. I know it is really silly and I probably shouldn't be telling anyone about it. HA!"

We should all look forward to her upcoming show in June at BAYarts titled *Home is Where the Art Is*. In a series of work based on reflections of her childhood home, she tackles feelings of loneliness, anxiety and being displaced, and responds by identifying specific areas that exude calm. "These paintings have almost been meditative, and they remind me to cherish the things that are important."

Eileen is in the beginning throes of creating video content for my social media platforms. Through her Facebook Live feed, the artist gives you an opportunity to apply a discount on one of her paintings through the Dice Game. You can check out all her social media spots on Twitter and Instagram (@eileendorsey) and Facebook (eileendorseystudio).

Eileen Dorsey Studio

1305 West 80th Street
Cleveland, Ohio 44102
eileendorsey.com

HEDGE Gallery During CAN Triennial

by Hilary D. Gent

THIS SUMMER, the gallery will host a group exhibition of its represented artists including select works by: Justin Brennan, John W. Carlson, Rebecca Cross, Sarah Curry, Matthew Gallagher, Meghann Hennen, Christopher Kier, David King, Liz Maugans, Brian Mouhlas, Jessica Pinsky, Katy Richards, Dott von Schneider, Nikki Woods, and Douglas Max Utter.

The exhibition will be on view July 6 through September 7, and will highlight the artists' most prominent current projects, including many pieces that have never before been exhibited. This showcase of our represented artists will coincide with FRONT International and the CAN Triennial—the latter taking place at 78th Street Studios. During the Triennial the front room of the gallery will be dedicated to a visiting artist carefully chosen by the Triennial curators, so stay tuned for that announcement!

Thank you for your continued support of HEDGE Gallery artists! They strive to create compelling exhibitions, and the time you take to visit and invest in our shows is beyond appreciated. We're looking forward to presenting you with a dynamic collection of work this summer!



Katy Richards, Untitled (oysterssacs), oil on panel, 16" X 20", 2018

HEDGE Gallery

1300 West 78th Street, Suite 200
Cleveland, Ohio 44102
hedgeartgallery.com
Facebook: HEDGE Gallery
216.650.4201

HEDGE GALLERY GROUP EXHIBITION | JULY 6–SEPTEMBER 7
Featuring 15 represented artists

DOTT VON SCHNEIDER SOLO EXHIBITION | SEPTEMBER 21–NOVEMBER 2

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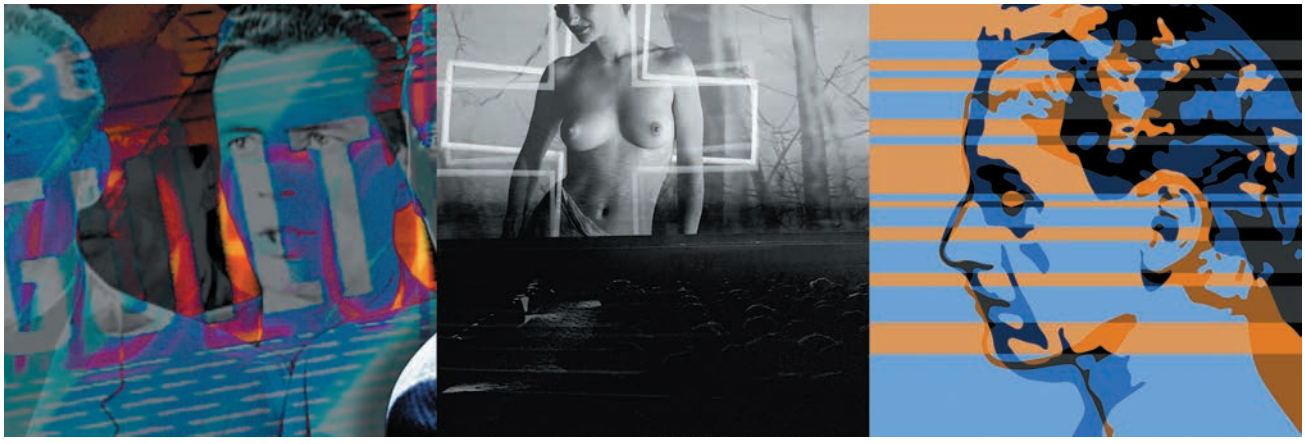
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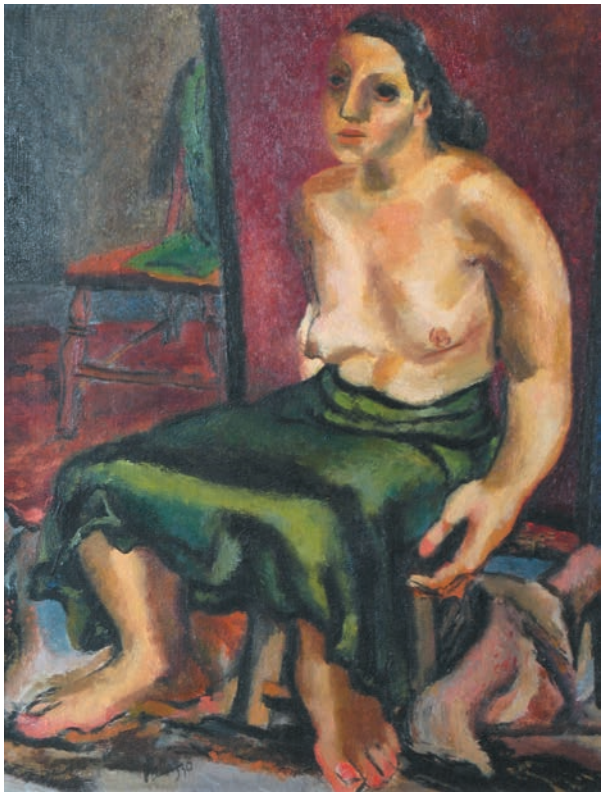
HELLOAGNES.COM

Agnes Studio is proud to sponsor the CAN Triennial. We are an award-winning, multidisciplinary graphic design practice on the coast of Cleveland.

Kenneth Paul Lesko Gallery Presents *Director's Choice*

by Ross Lesko





ABOVE (LEFT TO RIGHT): Guilty, @kasumifilms; Preston Buchtel, Making of a Star; Troy Gua, Mutual Muses. BELOW LEFT: Anthony Palazzo, Young Girl #1, 1940s

KENNETH PAUL LESKO Gallery's ongoing series of *Director's Choice* exhibitions highlight important works of historical and contemporary art. In the past, these exhibitions provided an opportunity to show historical work from various periods and regions, drawing parallels and contrasts with contemporary art in the same exhibition. This year, historical and contemporary art will be separated into two distinct exhibitions: *Director's Choice | Historical* and *Director's Choice | Contemporary*.

Director's Choice | Historical will feature selections from Kenneth Paul Lesko Gallery's historical art collection of over a thousand abstract and figurative paintings, sculptures and art objects, including European and American modernism, Asian art, tribal art from Africa and Papua New Guinea, and Pre-Columbian sculptures from Central and South America.

Director's Choice | Contemporary will feature selections from twenty contemporary artists from the United States, South America, Canada, the United Kingdom, Sweden, and Australia. The invitational exhibition will include paintings, sculptures, photography, prints, drawings and video.

Kenneth Paul Lesko Gallery

1305 West 80th Street
Cleveland, Ohio 44102
kennethpaullesko.com
216.631.6719

DIRECTOR'S CHOICE | HISTORICAL | APRIL 20–JUNE 30
An Exhibition of Historical Art

DIRECTOR'S CHOICE | CONTEMPORARY | JULY 7–AUGUST 18
20 Artists–15 Cities–5 Countries

LOUISE NEVELSON: "I think most artists create out of despair."

by Adrienne French



Dancer, c1945, cast tattistone

"But when I fell in love with black, it contained all color. It wasn't a negation of color. It was an acceptance. Because black encompasses all colors. Black is the most aristocratic color of all..... You can be quiet and it contains the whole thing. There is no color that will give you the feeling of totality. Of peace. Of greatness. Of quietness. Of excitement. I have seen things that were transformed into black, that took on just greatness. I don't know a lesser word." — Louise Nevelson

Louise Nevelson was born Leah Berliawsky on September 23, 1899, in Pereiaslav, Ukraine, then part of the Russian Empire. She and her family emigrated to Rockland, Maine, in 1905, and it was there that Louise first professed that she would grow up to be an artist.

"I want to be a sculptor, I don't want color to help me," said Nevelson. The shock of her realization and verbalization frightened Nevelson so immensely that she ran home crying, "How did I know that when I never thought of it before in my life?"

"From earliest, earliest childhood I knew I was going to be an artist. I felt like an artist. You feel it—just like you feel you're a singer if you have a voice. So I have that blessing, and there was never a time that I questioned it or doubted it." Yet Nevelson was recorded saying, "I don't say life was easy. For forty years, I wanted to jump out of windows. But I did feel I had the strength and creative ability. There was never any doubt about that. No one could move me till I got what I wanted—on my terms, on earth. And I do. And it did take, maybe not the greatest mind, but it did take courage. And it did take despair. And the hardship gave me total freedom."

Nevelson gained much of her recognition through her numerous exhibitions worldwide. Her rise to fame was driven by Arne Glimcher's opening of Pace Gallery in Boston, which shortly thereafter moved to New York. Her earlier dealers included Nierendorf Gallery and Martha Jackson Gallery, both of whom were hugely influential in establishing Modern Art in America.

Throughout her life, Nevelson embodied and emblazoned the moniker "tortured artist." In the 1960s, recent Yale graduate Diana MacKown met Nevelson at a poker game. This meeting led to MacKown becoming the artist's studio assistant, archivist, photographer, scheduler and general life facilitator. As Nevelson's fame increased, the world could only approach Nevelson via Diana. Diana metaphorically guarded the door to the Spring Street home/studio. This allowed Nevelson to be her most productive and not get enmeshed in the intrigues and emotional swings of the art world.

An ardent feminist, Nevelson nevertheless proclaimed, **"I'm not a feminist. I'm an artist who happens to be a woman."** For decades, Nevelson vehemently fought the patriarchy and her male peers, not wanting to be known for her gender but for her pure talent. As a major internationally recognized American artist, Nevelson just happened to be a woman. Ever fiercely flamboyant, she was influenced heavily by the sense of fashion and beauty that her mother demonstrated despite a constant battle with depression and illness. Nevelson's keen compositional eye often lead her to design and construct her own clothes and jewelry, which of course enhanced her larger-than-life personality. On fashion and design, Nevelson was quoted saying, "You make a whole great picture because you want to enhance that one thing."

In this exhibition we feature several assembled necklaces for the 1984 Opera



Untitled (Moon Goddess,) signed and dated, 1951, cast concrete



Necklace, designed and created for the Opera Theatre of St. Louis production of *Orfeo ed Euridice*, 1983. Beer can and fishing floats with black paint and gold leaf.

Theatre of St. Louis production of Gluck's *Orfeo*. Nevelson created all the set designs, costumes and jewelry for each cast member.

Due to Nevelson's involvement, the production of *Orfeo ed Euridice* was reviewed by the *New York Times*, a first for a St. Louis performance. In the exhibition there will also be photographs of Nevelson created by the leading photographers of the time and given to Nevelson. These include Richard Avedon, Cecil Beaton, Dan Budnik, and DENA amongst others. These photographs are all from the collection of Nevelson which was gifted to MacKown.

Nevelson coined herself "the original recycler"—a scavenger—and one can trace parallels to and inspiration from Marcel Duchamp's found object sculptures in the work of her own early career. Working most comfortably in reclaimed wood, we can extrapolate that Nevelson felt a kinship to the raw materials. "My theory is that when we come on this earth, many of us are ready-made. Some of us—most of us—have genes that are ready for certain performances. Nature gives you these gifts. Picasso was drawing like an angel in the crib. You're born with it." Coincidentally, Nevelson never felt the ominous weight of work. She never felt as though she was working, but rather creating and giving expression to varying elements.

"I always wanted to show the world that art is everywhere, except it has to pass through a creative mind."

This exhibition will be open to the public throughout the month of July and will feature numerous creations by Nevelson that were given to her longtime studio assistant, Diana MacKown, along with works from the collection of Arthur Brandt. These works run from the 1930s through Nevelson's death in the late 1980s, showing the entire course of her life's creativity. Tregoning & Co. is open from noon until 5:00pm daily, Monday through Saturday; Thursday evening until 8:00, and Sunday by appointment.

"I never for one minute questioned what I had to do. I did not think for one minute that I didn't have what I had. It just didn't dawn on me. And so if you know what you have, then you know that there's nobody on earth that can affect you."

All of the above quotes are from Dawns + Dusks: Taped Conversations with Diana MacKown, *by Louise Nevelson and Diana MacKown, 1976.*

Thomas French Fine Art at Tregoning & Co

1300 West 78th Street
Cleveland, Ohio 44102
thomasfrenchfineart.com

LOUISE NEVELSON | JULY – SEPTEMBER
Concurrent with FRONT and the CAN Triennial

Art at the School House Presents Bonnie Dolin

by Herb Ascherman



Bonnie Dolin, University Circle

ART at the School House welcomes the colorful city and landscapes of lifelong Cleveland artist Bonnie Dolin. Bonnie opened her first studio in Little Italy shortly after her 1973 graduation from the Cleveland Institute of Art. As one of the first artists on the Hill, she was instrumental in developing the area as an artist's haven. Her summer exhibition at the School House will be a reminiscent return to those halcyon days of her youth.

Bonnie's subject matter has long been the city's architecture and surroundings. Modeled from photographs taken while traveling throughout the area, Bonnie's impressionistic renditions in oil and pastel imagine the commonplace. Brilliantly colored dramatic shapes and forms transmute the reality of her subject matter from the recognizable into the imaginative.

Also included will be a selection of Bonnie's most recent work on still life and flowers.

For more information, contact Director Herb Ascherman, Herb@ascherman.com.

Art at the School House

2026 Murray Hill Road
Cleveland, Ohio 44106
artattheschoolhouse.com

BONNIE DOLIN | JUNE 1–SEPTEMBER 30 | RECEPTION 6-8:30PM FRIDAY, JUNE 1

HOURS:
WEDNESDAY & THURSDAY 11AM–6PM. FRIDAY & SATURDAY 11:00AM–8PM. SUNDAY NOON–5PM.

WHEN A GIFT ONLINE ISN'T ENOUGH

STILL POINT

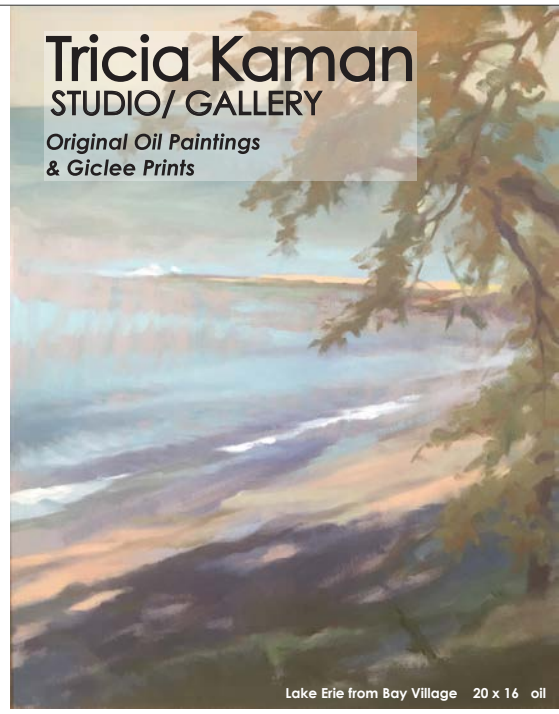
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End of an Era: Mansfield Art Center and Artists Archives of the Western Reserve Look Back at City Artists at Work

by Mindy Tousley



City Artists at Work member Lynne Lofton's Pair of Rabbit Vases, earthenware, 19" X 7" X 11"

THE MANSFIELD Art Center is very pleased to partner with the Artists Archives of the Western Reserve to present *City Artists at Work, 1998–2018*. This exhibition, curated by current AAWR executive director and former CAAW co–chair Mindy Tousley, will be the first in what is hoped will be a continuing partnership between AAWR and Mansfield. It brings together over eighty works, in a variety of mediums, by forty of the artists who were involved in the CAAW group over its twenty-year span. It will also mark the disbandment of CAAW.

The story behind CAAW is a familiar one for artists. It concerns forgotten industrial neighborhoods, gentrification, and the political use of artists to boost local economies.

Founded by artist William Martin Jean, City Artists at Work was a grassroots organization of artists whose primary mission was to educate the public by demystifying art in the intimacy of the artist's studio. In what would become a signature event, twenty-seven artists from three buildings opened their studios to the public for the first studio tour on October 23, 1998. They attracted 350 guests in a three-day period, a success by any standard. Visitors were eager to see what was in the old warehouses. Delighted by the large, open interior spaces flooded with natural light, they were happy to interact with and learn from the artists. These Open Studio Tours became the vehicle for CAAW to accomplish its mission and a catalyst for the economic growth of the neighborhood.

As the years progressed, City Artists at Work was formalized and operated as a nonprofit under the umbrella of the Quadrangle (now Campus District, Inc.) CDC. By 2007, then-City Councilman Joe Cimperman estimated there were 500



Gerry Kramer, Contrast Memento

artists living or working within what was initially branded by the artists as the Superior Arts Corridor (the QuARTer in 2007, and now the Superior Arts District).

Over the course of twenty years, CAAW would hold twenty-four open studio tours of forty to sixty artists in fourteen buildings, attracting over seven thousand people. Eleven galleries would come and go, sixteen exhibitions were curated for the Plain Dealer headquarters, and countless workshops and demonstrations were held.

With the encroachment of new campus housing and the recent sale of many of the buildings in the district to real estate developers GBX Group, the neighborhood continues to change. Some arts organizations that were attracted to the neighborhood—like Zygote Press and Morgan Conservatory—continue to thrive. But the fate of the individual artists' studios is now in limbo.

"As early residents and developers, we take a little credit for the start of something big…. City Artists at Work began with the idea that there is more power as a group of artists than going it alone, and we have seen the area flourish and spread out in a way that has absorbed us in the changes that continue to take place. We are forever grateful to the Mansfield Art Center for hosting our last hurrah art exhibition. In many ways this is more than an exhibition. It is the fulfillment of our mission and a salute to those who will continue to take up the banner and lead the district into its next phase."
—W.M. Jean, 2018

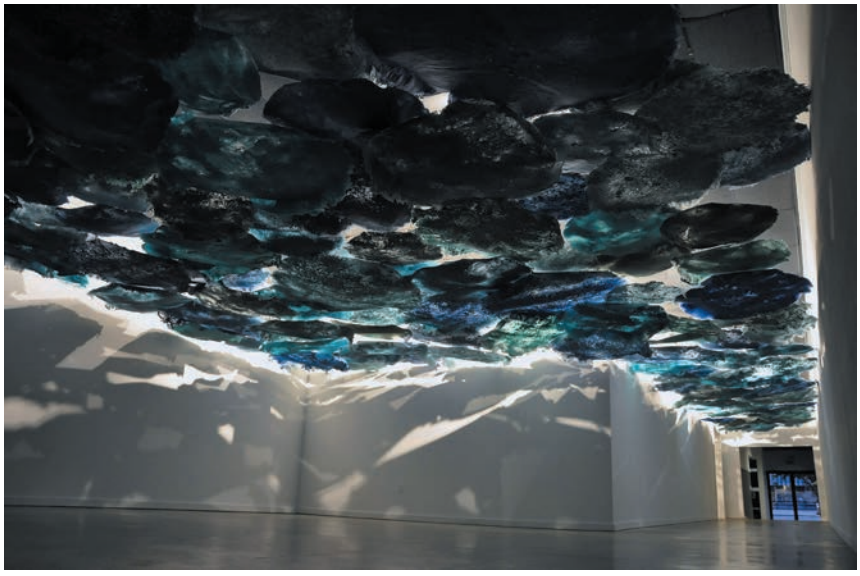
Mansfield Art Center

700 Marion Avenue
Mansfield, Ohio 44906
419.756.1700
manseldartcenter.org

73RD ANNUAL MAY SHOW | MAY 5–JUNE 3
CITY ARTISTS AT WORK: ARTIST ARCHIVES OF THE WESTERN RESERVE | JUNE 23–JULY 22
DOROTHY GILL BARNES: IN NATURE | AUGUST 4–SEPTEMBER 9
WENDY MINOR VINY: MAKING ART ON THE FLY | AUGUST 4–SEPTEMBER 9
THE ANDY HUDSON COLLECTION: JUST LOCAL FOLK | SEPTEMBER 29 - OCTOBER 28
MAGGIE MEINER: REVISITING ROCKWELL | SEPTEMBER 29 - OCTOBER 28

The Morgan Presents *Unknown Terrain*, an Immersive Installation Art Experience

by Jacqueline Bon





ABOVE: Passage by Danielle C. Wyckoff in Majestic Galleries, Nelsonville, Ohio. Her installation will be part of *Unknown Terrain*, on view July 6–August 11. BELOW: The World in a Garden by Taryn McMahon

UNKNOWN TERRAIN transforms the familiar into the fantastic. Enter the Morgan, an industrial machine shop converted into a 15,000-square-foot arts center. Inside, you'll find an environment once utilized for industry repurposed for visual arts, an evolution indicative of the very philosophy behind the show. *Unknown Terrain* features three-dimensional, multimedia artworks designed to invoke the varying relationships between senses, space, and place.

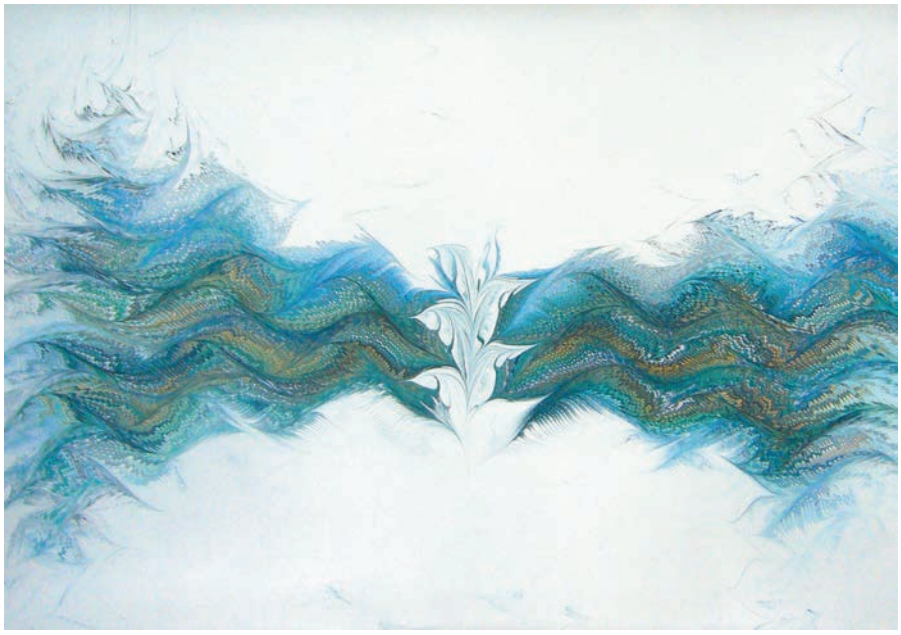
Passage is a handmade paper installation by Danielle Wyckoff that mimics the sensation of being submerged under water, unable to break through the surface. "I think that one of the reasons I love installation art is the feeling of immersion. I'm interested in how we react with our senses, not just with sight but with the way a space feels." Many of us are familiar with the sensation of being under water slightly out of reach of a surface, such as in a swimming pool. Wyckoff's work brings such emotional experiences into the physical space of the Morgan.

Wyckoff's fascination with water and what it could come to represent began years ago with a swimming class at Ohio University. Here, she became more confident in the water and began swimming in the lakes around Athens, where she was immediately drawn to properties of water. "It was magical. You could feel what was around you but you couldn't really. To me it was a metaphor for the human capacity to love, and loving as this shifting ability that we have—much like water can shift its states of being," she reflects. "It's that idea of push and pull, that murkiness…. I'm playing on that ambiguous tension that exists in bodies of water and also in acts of love."

The World in a Garden by Taryn McMahon consists of sixteen large, hanging inkjet banners. Her work uses digital photographs and drawings from visits to ecological sites to investigate our relationship to the natural world. "My artworks interrogate ways that these spaces project our own desires and fantasies of the natural world and our place within it," she says. She blends digital and hand-drawn print processes to further explore how our interactions with the natural world are mediated through technology and are thus fragmented and selective.

The fluidity between space, place, and experience influences *Unknown Terrain*, which seeks to highlight the many ways we interact with physical as well as psychological landscapes.

Unknown Terrain features artwork by the Morgan's founder and artistic director, Tom Balbo, Susan Danko, Danielle Wyckoff, Taryn McMahon, Megan Singleton, and Kristina Paabus. This exhibition is on view July 6 through August 11.



Butterfly by master marble Antonio Vélez Celemín. In addition to being one of the instructors kicking off our summer workshop season, Celemín is one of the Morgan's artists-in-residence; he will be completing work in our studio during the month of May. He will also be curating *Color Waves*, an exhibition of marbled work by Celemín himself and other influential marblers, on view May 4–May 26.

The Morgan Art of Papermaking Conservatory & Educational Foundation

1754 East 47th Street
Cleveland, Ohio 44103
morganconservatory.org
216.361.9255

COLOR WAVES | MAY 4–MAY 26
RECEPTION 6–9PM FRIDAY, MAY 4
Curated by Spanish master marbler, Antonio Vélez Celemín | Featuring marbled artwork by international artists

KNOW HOW (PART I) | MAY 4–MAY 26
RECEPTION 6–9PM FRIDAY, MAY 4
Rotating summer workshop instructors exhibition

DONALD BLACK JR. & ALI MCCLAIN: LOVE BEING BLACK | JUNE 2–JUNE 23
RECEPTION 6–9PM SATURDAY, JUNE 2

UNKNOWN TERRAIN | JULY 6–AUGUST 11
RECEPTION 6–9PM FRIDAY, JULY 6
Immersive installation art by Tom Balbo, Susan Danko, Danielle Wyckoff, Taryn McMahon, Megan Singleton, Kristina Paabus

KNOW HOW (PART II) | JULY 6–AUGUST 11
RECEPTION 6–9PM FRIDAY, JULY 6
Rotating summer workshop instructors exhibition

FARM TO TABLE FEAST | 5:30–9:30PM SATURDAY, JULY 21

2017 ARTISTS-IN-RESIDENCE EXHIBITION | AUGUST 17–SEPTEMBER 15
RECEPTION 6–9PM FRIDAY, AUGUST 17
Artwork by resident artists Elaine Battles, Joey Behrens, Nicole Donnelly. Hong Hong, Cara Lynch, Anna Wagner

KNOW HOW (PART III) | AUGUST 17–SEPTEMBER 15
RECEPTION 6–9PM FRIDAY, AUGUST 17
Rotating summer workshop instructors exhibition

SUMMER WORKSHOPS:
This summer, we're offering 30 workshops in papermaking, book arts, printmaking & mixed techniques.

The Morgan is proud to have nationally recognized artists and educators teaching workshops that are open to all skill levels from beginners to professionals.

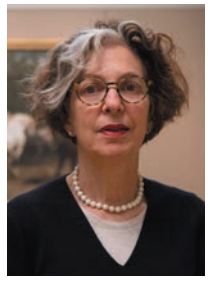
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The Allen Museum Partners with FRONT Triennial in Three Oberlin Venues

by Andrea Gyorody and Megan Harding



The Weltzheimer/Johnson House, a 1949 Usonian house designed by Frank Lloyd Wright and owned by Oberlin College, will be the site of an installation by Venezuelan-born, Lisbon-based artist Juan Araujo.





LEFT: Barbara Bloom. RIGHT: Juan Araujo

THE THEME of architecture acts as a common thread binding three Oberlin exhibitions presented by the Allen Memorial Art Museum as part of the FRONT International: Cleveland Triennial for Contemporary Art.

The museum's Ellen Johnson Gallery, designed by Robert Venturi in the 1970s, offered a launching point for New York-based artist Barbara Bloom. Her installation responds to this complex, postmodern space with carefully placed works from the Allen's collection, each of which depicts architecture in some form. Special display devices allow viewers to experience the works as though they were breaking away from the two-dimensional plane and into space, highlighting their architectural qualities.

Inspiration also came from a 1949 Usonian house designed by Frank Lloyd Wright, owned by Oberlin College and located 1.5 miles west of the campus. For this venue, known as the Weltzheimer/Johnson House, Venezuelan-born, Lisbon-based artist Juan Araujo has created paintings that function in a symbiotic relationship with the space. Araujo, a Cleveland Foundation Creative Fusion artist-in-residence, often chooses private homes built in the mid-20th century as the subjects, engaging with modernist architecture and the way it is represented.

Architectural subjects also predominate in the paintings of Cui Jie, an emerging voice of China's post-1980s generation, which is the first to grow up in an entirely reformist era. By layering multiple images—some realistic, some imaginary—on canvas, the artist builds up sculptural impastos that represent the transformation of China's urban landscape through time and politics. Her works are on view at the Richard D. Baron '64 Art Gallery, located two blocks southeast of the Allen.

Allen Memorial Art Museum

Oberlin College
87 North Main Street
Oberlin, Ohio 44074
oberlin.edu/amam
440.775.8665

FRONT INTERNATIONAL: CLEVELAND TRIENNIAL FOR CONTEMPORARY ART

JULY 14–SEPTEMBER 30

BARBARA BLOOM | ALLEN MEMORIAL ART MUSEUM, OBERLIN COLLEGE, 87 NORTH MAIN ST., OBERLIN
THE MUSEUM IS OPEN TUESDAY THROUGH SATURDAY 10AM–5PM, SUNDAY 1–5PM. THIS EXHIBITION EXTENDS THROUGH DECEMBER 17.

JUAN ARAUJO | WELTZHEIMER/JOHNSON HOUSE, 534 MORGAN ST., OBERLIN
OPEN FRIDAY AND SATURDAY 10AM–5PM, SUNDAY FROM 1–5PM.
CAPACITY IS LIMITED; PREREGISTRATION IS REQUIRED FOR AUGUST 5 AND SEPTEMBER 12. SEE OBERLIN.EDU/AMAM/FLWRIGHT.

CUI JIE | RICHARD D. BARON '64 ART GALLERY, OBERLIN COLLEGE, 65 EAST COLLEGE ST., OBERLIN
OPEN FRIDAY AND SATURDAY 10AM–5PM, SUNDAY 1–5PM.



the late
Marilyn Szalay



Judy Takács

Artists Archives of the Western Reserve • artistsarchives.org • Opens May 24, 5:30 to 8:00 thru July 14

AA
WR

Summer Fun in Neighborhood Parks

by LAND studio staff

AS CLEVELANDERS, we endure the cold, grey winters knowing that eventually there is the promise of summer—sunny, warm weather and longer days that don't end until well after dinnertime. For many city residents, the best way to enjoy this time is in their neighborhood parks!

However, parks that aren't enjoyed by their community can become challenges for neighborhoods. Unused public spaces can create safety issues or the perception of a neighborhood in decline. That's where LAND studio comes in. For nearly twenty years, the nonprofit organization and over 300 artists and vendors have collaborated to provide free arts and cultural activities each week as part of its summer park programming series. As a result of this programming, neighborhoods including Ohio City, Detroit Shoreway, Tremont, Mt. Pleasant, Buckeye Shaker and Woodland Hills enjoy active public spaces, and thousands of kids and families have access to the city's renowned arts and cultural institutions—Cleveland Museum of Art, Cleveland Public Theatre, the Center for Arts-Inspired Learning, Tailspinner Children's Theatre, and Upcycle Parts Shop, to name a few.

From face painting and bubble making, to dancing and theater performances, summer programming is a critical part of LAND studio's mission to connect people through dynamic arts programming in public spaces. The organization believes that in order to have a vibrant neighborhood you must have active, quality greenspaces that provide areas for recreation and create opportunities for neighbors to gather.

Last summer 16,000 people participated in our park programming, the highest number since the summer series started. We hope to see you at your local park this summer! For a full schedule of sites and activities, visit landstudio.org or cleveland-4art.weebly.com





In Summer 2017, 16,000 people participated in bubble making, chalk art, and other activities presented by LAND Studio in Cleveland parks.

LAND studio

1939 West 25th Street, Suite 200
Cleveland, Ohio 44113
land-studio.org
216.621.5413


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Art House Energy Exchange

by Laila Voss

THERE is nothing like the buzz generated by the exploration, discovery, and learning that spontaneously occurs when children and adults come to Art House to participate in workshops or arts-in-education programs. The expansive energizing effect that these sessions offer is infectious, joyful, and particularly confirming for those of us who work to provide these opportunities.

Viewing art, sharing ideas and processes also creates palpable energy exchanges. Over the course of its nineteen-year history, Art House has addressed these possibilities in various ways. Currently, we showcase the artists who work with us through rotating mini-exhibitions so that visitors and program participants gain exposure to diverse visions.

Community Culture Night in August will feature Ian Charnas, co-founder and manager of the CWRU Sears think[box]. Ian, an engineer, has also co-created some world-renowned projects such as the Tesla Orchestra and the Waterfall Swing. During our **2018 Artist Inventory Challenge**, invited artists will rummage, ruminate, and create new work out of the excess donated materials that we have on hand.



Michaelle Marschall, Untitled, 2017. 4" x 6". Encaustic and found objects, produced during the 2017 Artist Inventory Challenge.

These events spark dialogue. Artists energize others as they share their passion and skills. Come feel the buzz at the next Art House event. Recharge your batteries. There will be plenty of creative energy to go around.

Art House, Inc.
3119 Denison Avenue
Cleveland, Ohio 44109
arthouseinc.org
216.398.8556

COMMUNITY CULTURE NIGHT | 7–8:30PM THURSDAY, AUGUST 30
ARTIST INVENTORY CHALLENGE | 7–10PM SATURDAY, SEPTEMBER 8
FAMILY OPEN STUDIO | 1–3PM EVERY 3RD SATURDAY
FAMILY CLAY DAY | 10AM-NOON 4TH SATURDAYS/ALTERNATE MONTHS



Bostwick Design Art Initiative

2731 Prospect Avenue, Cleveland, OH 44115

Summer Exhibition

July 12 - September 1

Phillip Buntin

Liliane Luneau

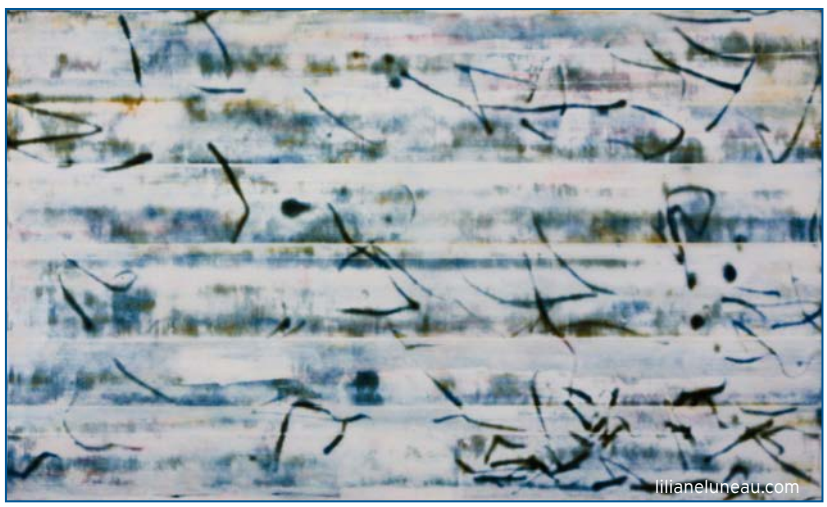
Paul O'Keeffe

Douglas Sanderson









Opening: July 12, 5 - 9 pm Gallery Hours: Wed - Sat 11 - 6 pm bdaiprojects@gmail.com

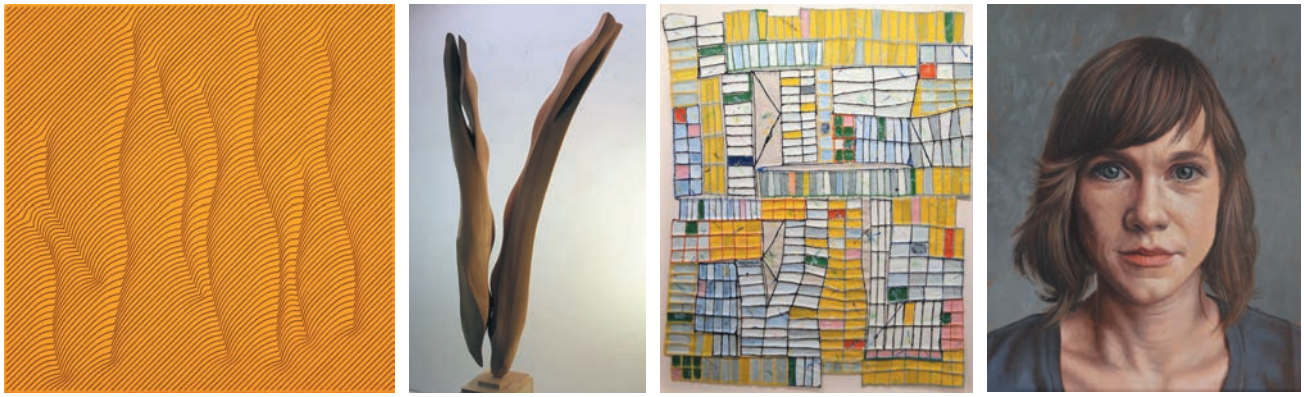
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Bostwick Design Partnership

Upcoming Exhibitions at The Bonfoey Gallery

by Mary Crotty



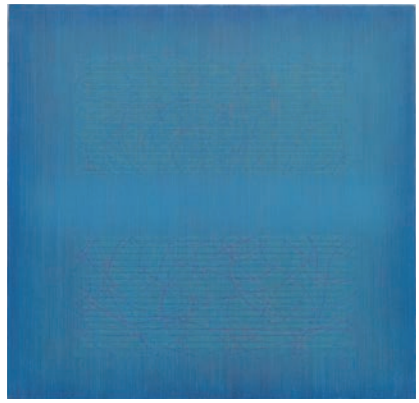
LEFT TO RIGHT: Works of Julian Stanczak, Barbara Stanczak, Deb Lawrence, and Frank Oriti.

IN CONJUNCTION with the FRONT International exhibition, our summer show schedule will be highlighting the works of nationally recognized regional artists. First, the paintings of Julian Stanczak and the sculptures of Barbara Stanczak will be featured. In August, the large- and small-scale textual works of George Fitzpatrick will hang in our galleries. Lastly, the varied contemporary works of Andrea Joki, Amber Kempthorn, Deb Lawrence, Dana Oldfather, Frank Oriti, and Marc Ross will finish out our schedule.

Flowing Form, our exhibition of the Stanczaks' works, will be on view from June 23 to July 21. A large outdoor mural by Julian Stanczak will be displayed on the Winton Manor building at East 9th and Prospect Avenue as part of the FRONT International exhibition. The mural is within walking distance of Bonfoey's. Our show is presented as an opportunity to view the artist's equally powerful smaller-scale paintings. His work explodes through his use of color and the structure of geometric shapes to communicate his view on light and his life experiences. Barbara Stanczak creates fascinating wood sculptures that examine nature as well as her thoughts and imaginings. Together the exhibition creates a commentary about the world around us.

Our second show will showcase the works of George Fitzpatrick. The exhibition will be on view from August 3 to September 1. We are thrilled to be exhibiting these works, as this is his first show in Cleveland since 1996. Fitzpatrick's work studies the form of language to create an absorbing experience of text and design. His technique involves copying texts from ancient Greek and Roman poetry to nineteenth-century writings onto varying sizes of paper in a stylized and expressive script. His unique focus on the art of writing shows how the movement of letters and words explores layers of meaning through the original text and Fitzpatrick's individual viewpoint.

The third exhibition, *Aspects*, will highlight recent works by Andrea Joki, Amber Kempthorn, Deb Lawrence, Dana Oldfather, Frank Oriti, and Marc Ross. The exhibition will be on display from September 7 to October 6. Each artist uses his or her own voice and form of expression to create a conversation and speculation of life. Whether determining the importance of slowing down and enjoying small memories or experiencing the energy and confusion of obstacles, life is depicted in its complexity.



Marc Ross, Blue Questions 3, 63" X 65"

For more information, please contact The Bonfoey Gallery, 216.621.0178, or visit our website at bonfoey.com.

The Bonfoey Gallery
1710 Euclid Avenue
Cleveland, Ohio 44115
gallery@bonfoey.com
bonfoey.com
216.621.0178

JULIAN AND BARBARA STANCZAK: FLOWING FORM | JUNE 23–JULY 21

GEORGE FITZPATRICK | AUGUST 3 – SEPTEMBER 1

ASPECTS: ANDREA JOKI, AMBER KEMPTHORN, DEB LAWRENCE, DANA OLDFATHER, FRANK ORITI & MARC ROSS | SEPTEMBER 7 – OCTOBER 6

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River Gallery Presents *In Three Parts*: William Brouillard, Judith Salomon, and Seth Nagelberg

by Ara Hamamjian



Seth Nagelberg, Utility and Play

CERAMIC ARTISTS William Brouillard, Judith Salomon, and Seth Nagelberg will bring *In Three Parts* to River Gallery from July 28 through September 15, with a reception from 3:00 to 7:00pm on the show's opening day. Brouillard and Salomon have known each other since 1975, when they met as graduate students. Both went on to teach at the Cleveland Institute of Art. Nagelberg, a current associate professor and chair of the ceramics and glass departments at the Cleveland Institute of Art, is a newer addition to the trio. Brouillard was part of the search committee instrumental in bringing him to Cleveland. The artists will design a series of mugs together specifically for this exhibition. They and River Gallery will be donating a portion of the proceeds to the Cleveland Institute of Art Ceramics Department.

A 2009 Cleveland Arts Prize recipient, William Brouillard knew early on that his life would be that of a maker and he settled on clay as his primary tool while in graduate school. Brouillard moved to Cleveland in 1980, where he taught ceramics at the Cleveland Institute of Art until 2016. Now Brouillard focuses his attention full-time on making pots and doing commission work in his Tremont studio. His work appears in collections throughout the country, including the Cleveland Museum of Art. According to Brouillard, his new work speaks to the complex interactions with technological change and its impact on our lives and spiritual values. He describes his work in clay as uniformly eclectic. He works in a variety of ceramic and other craft studio materials using the background of his Cleveland studio as inspiration. The work for this exhibition reflects his visual interest in the analog machines of the early twentieth century.

Judith Salomon, also a Cleveland Arts Prize recipient in 1990, is professor emeritus of the Ceramics Department of the Cleveland Institute of Art, in which she taught from 1977 to 2015. She has exhibited and taught internationally. Her work appears in collections throughout the world, including the Victoria and Albert Museum in London and the Los Angeles County Museum of Art. Primarily a hand builder, Salomon uses slabs to construct volumes. She uses slipcasting techniques to produce multiples and vary their surfaces with muted and sandblasted glazes. In this body of work, the addition of cement acts as a contrast to the thinness of the clay to create a tension of inside/outside and container/containment. Structure and manipulation of the clay form the essence of pieces that are often inspired by Salomon's visual memories.

Before joining the Cleveland Institute of Art, Seth Nagelberg was assistant professor at Parsons School of Design at The New School in New York City. His work has been published in *Art & Perception* and *American Craft* magazine and he has taught workshops throughout the country. In 2015 he published his first book *Batch Manufacturing for Ceramics:*

Models and Molds, from Process to Product. Nagelberg's forms are rooted in technology. He explores the relationship of form and function. For this exhibition, he is looking at innovative ways of working with material in order to coax it to do something new. Nagelberg feels his work brings a playful and humorous approach to everyday objects and our built environment. Cups appear to tumble, vases spin, inviting you to look and play. The effect is achieved by blending hand work with digital and industrial processes.

While the work of these three artists is unique and individual, In Three Parts will exhibit the qualities they all share: love for their craft, respect for process and technique, and admiration for each other.



Judith Salomon, Troughs in Cement



William Brouillard, Atomic Fish Bowl

River Gallery

19046 Old Detroit Road
Rocky River, Ohio 44116
rivergalleryarts.com
440.331.8406

PATTY FLAUTO & MICHAEL NATHAL: ORGANIC PROGRESSION | THROUGH JUNE 2

CHRISTINE RIES & PAUL LINHARES: NEW WORK | JUNE 9–JULY 14

IN THREE PARTS | JULY 28–SEPTEMBER 15
RECEPTION 3–7PM SATURDAY, JULY 28

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Hubbard Street Dance Chicago
July 28 at 7 pm
Connor Palace
Playhouse Square
Celebrate the National Dance Day with free outdoor events starting at 1pm on E.14th St.
Presented in collaboration with Playhouse Square

Caleb Teicher & Company (TAP)
August 4 at 8 pm
Evans Amphitheater
Cain Park
Presented in collaboration with Cain Park



More Info & Tickets at DANCECleveland.org.

DANCE CLEVELAND

The Peer Show and *Embargo* at CPR

by Jeff Curtis

CLEVELAND Print Room is excited to present our juried exhibition, *The Peer Show*, judged this year by Lillian Kuri, Cleveland Foundation's vice president of strategic grantmaking, arts and urban design initiatives, and Jennifer Coleman, Gund Foundation's senior program officer for the arts. The exhibition, which will award cash prizes in five categories, features works in a variety of photographic media, on display June 8 through July 28.

The Print Room will be closed in August, but will return refreshed in September for *EMBARGO*, a special exhibition featuring the politically-driven work of four international artists. Joining Alexey Furman, a Ukrainian photojournalist and *National Geographic* photographer, will be three artists whose work has previously graced our walls through the auspices of the Cleveland Foundation's Creative Fusion initiative: Pablo Serra Marino of Chile, and Sandra Ramos and Pilar Rubí from Cuba. Clevelanders will surely find this work of global perspectives to be quite an eye-opener.



Photo by Greg Martin

Cleveland Print Room
2550 Superior Avenue
Cleveland, OH 44114
clevelandprintroom.com
216.401.5981

THE PEER SHOW | JUNE 8–JULY 28
RECEPTION 5–9PM FRIDAY, JUNE 1

EMBARGO: ALEXEY FURMAN, PABLO SERRA MARINO, SANDRA RAMOS, PILAR RUBÍ
SEPTEMBER 14–NOVEMBER 10
RECEPTION 5–9PM FRIDAY, SEPTEMBER 14



West Meets East at Loftworks

by Herb Ascherman





ABOVE: The Dog In Mist, India, platinum print photograph by Unni Krishnan Pulikkal. BELOW: Forest No. 9, platinum print photograph by Herb Ascherman.

PATENTED in 1873 by the Englishman William Willis, platinum printing was immediately embraced at the turn of the twentieth century by the Pictorialist and Photo-Secession movements. This entirely handmade process exceeds all others in its physical beauty and longevity.

An image made in platinum will vary in color from warm brown to cool black. Printing the image requires a negative the exact size of the print to be made. The photographer hand coats the paper, places the negative directly on the dried emulsion, and exposes the image to ultraviolet light. The image is then developed, fixed, washed and dried.

Because it is composed of pure metal, the platinum process is one of the most stable and archival of any in photography, as the platinum image is literally embedded in the paper itself. It is often said that the platinum image will outlast the paper upon which it is printed.

Featuring the work of the renowned Cleveland photographer Herb Ascherman and internationally exhibited Indian photographer Unni Krishnan Pulikkal, this exhibition highlights a range of subject matters from Herb's romantic landscapes and still life floral studies to Unni's surrealistic and abstract found imagery. Rendered in classic platinum, their images take on ethereal qualities of light and depth not seen in any other photographic medium. Through the platinum process, the commonplace becomes classic in vision and tones, reminiscent of the nineteenth century.

Loftworks Gallery hours: Wednesday - Friday 10 am -6 pm; Saturday noon - 6pm; Sunday noon - 4 pm; additional hours available by appointment. Please check www.loftworksgallery.com for further information or email us at info@loftworksgallery.com.

Loftworks Gallery

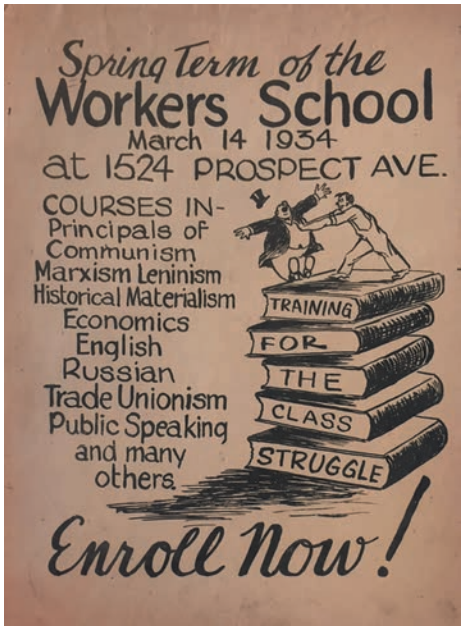
1667 East 40th Street #1A
Cleveland, Ohio 44103
loftworksgallery.com
440.991.7097
216.621.2900

WEST MEETS EAST: HERB ASCHERMAN & UNNI KRISHNAN PULIKKAL | AUGUST 3–SEPTEMBER 1
RECEPTION 6–9PM FRIDAY, AUGUST 3

HOURS | WEDNESDAY - FRIDAY 10 AM -6 PM; SATURDAY NOON - 6PM; SUNDAY NOON - 4 PM

Speaking Out at Zygote Press

by Jane A. Black



Cleveland Communist Party Broadside, courtesy of the Cleveland Public Library Special Collections



Peter Bankov, who has created more than 200 award-winning posters in Russia, Europe, China and the United States, will be a Zygote artist-in-residence during the months of July and August.

TEXT-BASED artwork will be richly represented in *The Expanded Broadside: Printed Messages in Art*, curated by Lisa Kurzner, on view in the gallery at Zygote Press from July 13 to August 25. While printmaking has often been a favored medium for those drawn to text, the artists selected work in a variety of media. Additionally, the Cleveland Public Library will lend archival broadsides created in the 1940s and 50s.

Historically, "broadside" references an oversized sheet of paper printed on one side, announcing events or proclaiming a point of view. It also has come to mean a fierce verbal statement. Kurzner will play with, and expand upon, both these meanings.

Exhibiting artists who utilize text in a pictorial way include Karl Anderson, a Cleveland Institute of Art graduate, focusing on irregularities in the structures of communication; and Elizabeth Emery, a FRONT International artist-in-residence, whose collaboration with Corrie Slawson will speak to women in politics. Pittsburgh-based Lenka Clayton makes typewriter drawings whose poetic layout and messages underscore the idiosyncrasies of that mechanical process.

Some artists' work is more declarative: Shannon Ebner of Los Angeles breaks language apart to concentrate on its formal qualities; Michael Mandiberg of Brooklyn, New York, remixes forms of information; and Nina Katchadourian, also of Brooklyn, employs found text to create new meaning. Columbus-based Laura Bidwa's evocative paintings are layered with letterpress poems by Donn Vickers.

Some artists disrupt the entire idea of letters, words, sentences and meaning. Sarah Kabot, renowned Cleveland installation artist, redacts all language from objects that clearly are word-based; and Jordan Tate of Cincinnati utilizes photography and appropriated images to open up the idea of meaning—something that most of us rely on words to impart.

Zygote Press will also be producing a portfolio of prints for FRONT International. Like the 1973 "City Canvases" beautification that brought a dozen large murals downtown, the current project, "Canvas City," will enliven blank walls in the city. As with the original project, a portfolio of limited-edition screenprints will be created that document the murals. These will be shown in the historic downtown Arcade, along with the original series of prints.

Finally, Zygote will be hosting two international artists-in-residence this summer, as well as bringing a non-print artist into our collaborative printmaking environment. See the timeframes of their visits below and check our website for opportunities to connect with them. This project is supported in part by an award from the National Endowment for the Arts.

Zygote Press
1410 East 30th Street
Cleveland, Ohio 44114
zygotepress.org
216.621.2900

THE EXPANDED BROADSIDE, CURATED BY LISA KURZNER | JULY 13–AUGUST 25
RECEPTION 6–8PM THURSDAY, JULY 19

ARTISTS-IN-RESIDENCE:

PETER BANKOV (RUSSIA) | JULY-AUGUST

DAVID ARMES (ENGLAND) | AUGUST-SEPTEMBER

GIANNA COMMITTO (USA) | THROUGH OCTOBER

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The Art of William E Scheele





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Monday-Saturday 9am-5pm
Sunday noon-5pm

Lissauer Gallery Presents Adams and Squires

by Allysha Carr



Susan Squires, Circling Galaxy, encaustic

Jen Adams, A View of My Neighborhood

THE SHAKER Historical Museum invites you to enjoy two captivating exhibitions in the Lissauer Gallery this spring and summer. Don't miss a fresh perspective of Shaker Heights with Jen Adams' *A View of My Neighborhood*, or Susan E. Squires' *Small Works over the Years*, a retrospective of brilliantly colored mixed-media works that are typically quiet meditations with psychological and spiritual implications to offer up a visceral experience for those who crave the introspective aspect of visual arts.

The Shaker Historical Museum's Lissauer Art Gallery at 16740 South Park Boulevard in Shaker Heights (Shaker-Lee Road RTA Green Line stop) features art from Northeast Ohio artists. This intimate gallery is designed to encourage new and emerging artists, promote an appreciation of art, and support local artists. We are delighted to bring the work of Jen Adams and Susan E. Squires to the Lissauer Gallery.

Additionally, the Shaker Historical Society is proud to announce the 14th Annual Gracious Gardens of Shaker Heights! Always held on Father's Day, the Gracious Gardens of Shaker Heights event supports the Shaker Historical Society's commitment to historic preservation, education, and community engagement. This event is also produced in partnership with Cuyahoga Arts and Culture and the Ohio History Connection.

Lissauer Gallery at Shaker Historical Society

16740 South Park Boulevard
Shaker Heights, Ohio 44120
shakerhistoricalsociety.org
216.921.1201

JEN ADAMS: A VIEW OF MY NEIGHBORHOOD | MAY 11–JULY 6
RECEPTION 6–8PM FRIDAY, MAY 11. ADMISSION FREE

SUSAN E. SQUIRES: SMALL WORKS OVER THE YEARS: A RETROSPECTIVE
JULY 13–AUGUST 31
RECEPTION 6–8PM FRIDAY, JULY 13. ADMISSION FREE

GRACIOUS GARDENS TOUR | NOON-5PM SUNDAY, JUNE 17
Tour & ticket locations TBA

SHAKER HISTORICAL SOCIETY OPEN HOUSE | NOON– 5PM SUNDAY, JUNE 17

Donald Black Jr.: *A Day That No One Will Remember*, at Shaker Community Gallery

by Leslye Discont Arian

DONALD BLACK Jr. lives on what he calls, "the gunshot side of Shaker Heights." Shaker Heights is adjacent to the Mt. Pleasant neighborhood—the neighborhood where he lived as a child. Black explores and photographs this neighborhood and the people around him, creating striking and bold images of black children in their natural element. He refers to this exploration as "an insider's perspective."

Shaker Community Gallery

Christ Episcopal Church
3445 Warrensville Center Road
Shaker Heights, Ohio 44122
shakercommunitygallery.wordpress.com



"They remind me of me," says Black. These are the people that he wants to live forever. The missing images in the worldwide database of photo history. Black has made a specific commitment to create in and with the Mt. Pleasant neighborhood. This exhibition is a selection of images from a series entitled, *A Day That No One Will Remember.* Opening reception is Wednesday, July 11 from 6:00 to 9:00pm. The show runs through Saturday, September 8.



Photos by Donald Black, courtesy of the artist

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Hiding in Plein Sight: Tremont's Illustrious History of Outdoor Art

by Chris Roy





LEFT: Visible Voice Bookstore, by Tim Herron. CENTER: Adrian Eisenhower's view of Tremont's St. Theodosious Cathedral. RIGHT: Down Scranton, by Glenn Murray



Untitled, by Ron Joranko. Downtown Cleveland viewed from Tremont

PLEIN AIR painting, simply put, is "painting out of doors." However, the literal French translation of *plein*—"full"—does a much better job of summarizing the plein air artist's mission. In effect, he or she seeks to capture a "full air" experience: painting the out of doors out of doors.

The Tremont neighborhood has a rich plein air history. In 1874, mapmaker D. J. Lake published a large atlas that included line drawings of Tremont street scenes and residences. Ora Coltman's *Little Russia, Cleveland*—an iconic 1926 view of St. Theodosius Cathedral—hangs in Tremont's Jefferson Library. Local artists engaged by the WPA also painted Tremont. A great example is the right panel of Coltman's Dominance of the City (1934), a tryptic that resides at the Cleveland Public Library.

Nowadays, the plein air tradition is "fuller" than ever, with artists reveling in Tremont's gritty charm—a sort of Ashcan School Revival. Ron Johnston and Ron Joranko helped blaze the trail. Johnston's local landscapes have been exhibited nationally. Joranko (1935–2008) left the corporate world in 1993 to pursue plein air painting. Within two years, he landed his first one-man exhibition.

This tradition is now embodied in the brushstrokes of artists like Adrian Eisenhower, Tim Herron and Glenn Murray. Eisenhower, an instructor at Cleveland School of the Arts, founded Walton Avenue Atelier, a space committed to teaching Cleveland students. Herron, owner of the Manly Pad on Tremont's Professor Avenue, emphasizes the spontaneity and vitality of plein air: painting (not just making sketches) outside. Tremont resident Glenn Murray, by day an architect with the City of Cleveland, is fascinated by dawn and dusk light. For him, neighborhoods, factories, rivers and bridges have strong "time-of-day personalities."

Plein air painting is hardly unique to Cleveland. However, Tremont offers a special kind of vibrancy and eclecticism—one that appeals to plein air artists and a fast-growing market of residents who've rediscovered the city.

Walkabout Tremont

c/o Tremont West Development
2406 Professor Avenue
Cleveland, Ohio 44113
216.575.0920
walkabouttremont.com

Walkabout Tremont showcases art and more on the second Friday of every month. Upcoming events on May 11, June 8, July 13 and August 10). Check out new art, fashion, music, food and drink. Visit WalkaboutTremont.com.


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Cleveland Institute of Art
11610 Euclid Avenue
cia.edu/lifedrawing
CIA


NORTH COLLINWOOD'S SUMMER ARTS BASH
JUNE 30TH 2018 | NOON - 7PM | WATERLOOARTS.ORG/FEST/

AAWR Presents *Graphic*

by Megan Alves



Graffiti artist Bob Peck, who wrote "LOST" on countless walls, will talk with Roger Gastman about the history of street art, both regionally and locally, August 18.

THIS SUMMER the AAWR is proud to present ***GRAPHIC: The Counter Culture of Cartoons, Comics and Graphic Novels***. The exhibition, which will be held concurrently with FRONT International, was created to provide an important regional and thematic counterpoint to the massive, multi-city triennial for contemporary art.

AAWR Executive Director Mindy Tousley explains, "*Graphic* is intended to juxtapose low/high art and regional/non-regional artists. By holding this show concurrently, we are reinforcing our position as advocates for local artists," and as supporters of all forms of art, regardless of their position in the hierarchy of the fine art world.

The exhibition will feature a diverse survey of work by regional artists from the 1930s until present day and will illustrate Northeast Ohio's influential role in the development of this uniquely American art form. On display will be the work of such pivotal artists as Robert Crumb, Derf, Gary Dumm, Laura Dumm, James Giar, Archived Artist Marvin Jones, Jake Kelly, Gerry Shamray and Siegel & Shuster.

Graphic will be co-curated by Gary and Laura Dumm, two Cleveland artists with long histories in comics and commercial art. For over 35 years, Gary collaborated on *American Splendor* and published his cartoons in *Entertainment Weekly*, the *New York Times*, the *Village Voice* and France's *Le Monde*. Laura owned her own graphic arts business for over 20 years and has widely exhibited pop-art style of pattern-based painting.

Laura explains that though comics have faced discrimination from the high-art establishment, the possibilities of the genre are meaningful and infinite.

"Comics fall somewhere in the twilight zone between fine art and the cinema…. They are basically finished storyboards for movies of the mind. The artwork has no rules…. Although there may be a commercial aspect to their creation…there is often the commonality of creative inspiration and dedication that is evident in the work, as long as the viewer does not dismiss it out of hand as low-brow…. Any art that the viewer enjoys *is* 'fine' art."

Harvey Pekar, the author of *American Splendor*, often said this about comics: "With the combination of words and pictures you can do anything."

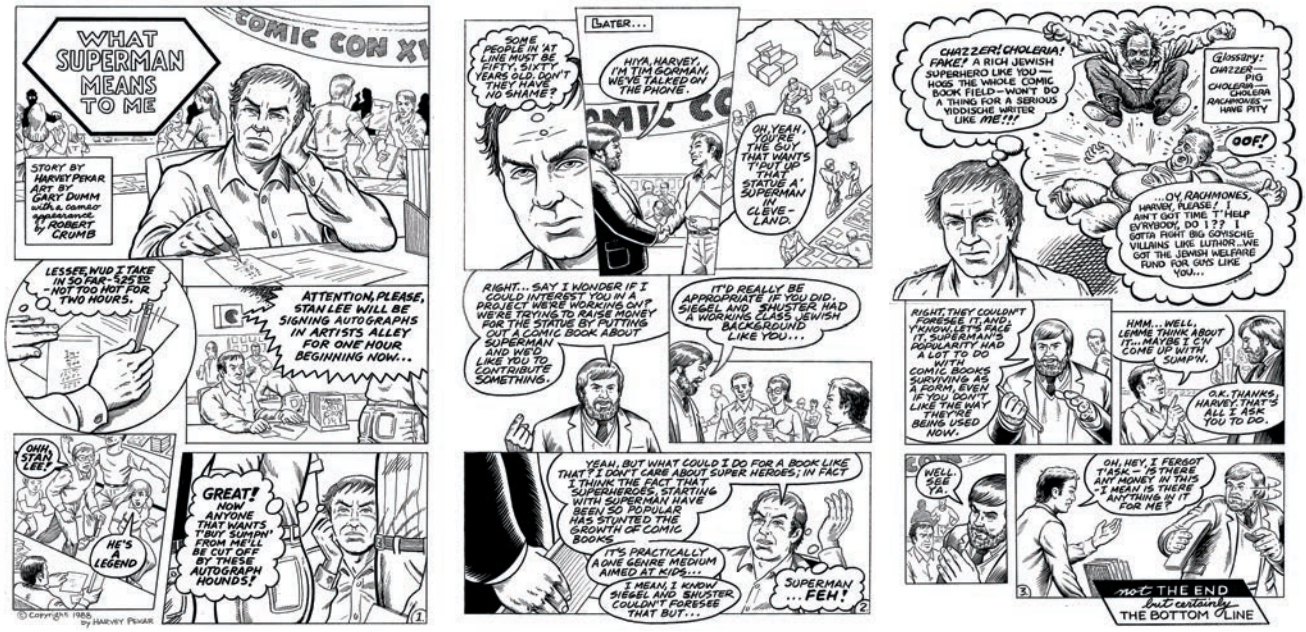
In July, *Graphic* will use words and pictures to do two very important things: appreciate local artists and celebrate undervalued art forms.

Continuing in this vein of regional advocacy, the Artists Archives is also pleased to offer our program, "**The History of Street Art**" with Roger Gastman and Bob Peck on Saturday, August 18.

This two-part presentation will cover both the regional graffiti/street art scene and the broader history of street art on a national and international level.

Cleveland artist Bob Peck began his long career with street art and is considered one of the region's leading experts in the genre. Peck has exhibited his abstract, graffiti-inspired paintings in galleries for over a decade and has been creating commissioned public art and murals for nearly twenty years.

Peck's portion of the presentation will focus on the history of Cleveland graffiti from the 1980s to present day. It will showcase photos of regional work, spotlight local artists/crews and even include a few harrowing stories of "close calls and sketchy situations" while painting.



Comic artist Gary Dumm drew these pages from *Snarf* #12, published by Kitchen Sink Press in June 1989, partly in collaboration with R. Crumb. Dumm, with his wife Laura Dumm, will co-curate *Graphic*, an exhibition exploring comic art in Cleveland, past and present, at AAWR this Summer.

Roger Gastman, one of graffiti's foremost international authorities, will place the regional street art scene into a larger national and global context. Gastman is a curator, graffiti historian, urban anthropologist and collector who *Forbes* says "has made a career of being the cultural connector between street artists and the art world." Gastman founded and co-published *Swindle* magazine with Shepard Fairey, co-authored *The History of American Graffiti* and co-produced the Oscar-nominated Banksy documentary *Exit Through the Gift Shop*. His most recent project, *Beyond the Streets (BTS)* is the premier exhibition of graffiti, street art and beyond which will open to the public in Los Angeles on May 6, 2018.

"The History of Street Art" with Roger Gastman and Bob Peck is free and open to the public, courtesy of a matching grant by Cuyahoga Arts and Culture (CAC). Please register on Eventbrite to attend by visiting www.artistsarchives.org or call our offices, 216.721.9020 to reserve your spot.

Artists Archives of the Western Reserve

1834 East 123rd Street
Cleveland, Ohio 44106
artistsarchives.org
216.721.9020

SZALAY/TAKÁCS SECRETS | MAY 24–JULY 14
RECEPTION 5:30–8PM THURSDAY, MAY 24

GRAPHIC: THE COUNTER CULTURE OF CARTOONS, COMICS & GRAPHIC NOVELS IN NORTHEAST OHIO | JULY 19–SEPTEMBER 8
RECEPTION 5:30–8PM THURSDAY, JULY 19

ART BITES: PROFESSIONAL PRACTICES | "HOW TO MAKE FRIENDS & INFLUENCE STRANGERS: SOCIAL MEDIA FOR THE ARTIST" WITH JUDY TAKÁCS
6:30–8PM WEDNESDAY, JUNE 6

SATELLITE SHOW: CITY ARTISTS AT WORK: THE HISTORY OF AN ART COMMUNITY
JUNE 23–JULY 22 | Mansfield Art Center | Mansfield
RECEPTION 3–5PM SUNDAY, JUNE 24

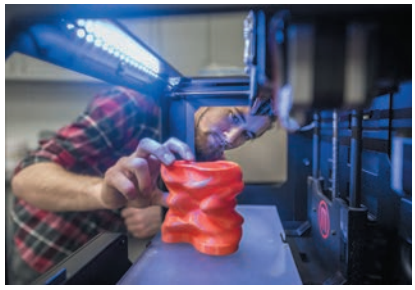
SATELLITE SHOW: ART INTERPRETS ALZHEIMER'S | JULY 9–AUGUST 26

DAIRY BARN ARTS CENTER | ATHENS

SATELLITE SHOW: NEWNOW 2018 | SEPTEMBER 6–OCTOBER 11
RECEPTION 6–8:30PM THURSDAY, SEPTEMBER 6 | at Ti-C East Gallery
Deadline for entry: July 1. See artistsarchives.org for details!

CIA's ThinkCraft Takes 360 Look at Glass, Ceramics, Metals and More

by Karen Sandstrom









Three-D printing comes to ceramics at the Cleveland Institute of Art. CIA glass studios let students make work using flame, furnace and casting techniques. Metals students at CIA can experiment with organic and machine-made elements in a single piece of work.

AS CHANGES in technology and social movements have taken hold in craft disciplines, what is the role of professional education? How does "traditional" craft evolve? What does it mean for makers, collectors and critics?

Such questions go to the core of Cleveland Institute of Art's ThinkCraft biennial, a yearlong exploration of contemporary craft that starts with a three-day symposium this fall. CIA faculty, students and a distinguished series of guests will gather for presentations from the perspective of making, collecting and educating in a contemporary craft environment.

As part of the biennial, CIA also will host an exhibition celebrating the legacy of craft alumni, from November 1 through December 14. Artists will be Jessica Calderwood, Lisa Clague, Chris Gentner, Demi Thomloudis, Pamela Argentieri, Leana Quade, Thaddeus Wolfe, Kirk Lang, Nate Cotterman, and Kari Russell-Pool.

An exhibition of work by jewelry artist William Harper '67 will be on view April 4 through June 14, 2019. In addition, a robust calendar of visiting artists and a high school teacher residency in craft are also on deck.

Matthew Hollern and Seth Nagelberg, faculty members in CIA Jewelry + Metals and Ceramics (respectively), are among a group planning events for ThinkCraft. The two are deeply interested in what's changing in the world of craft. Careers are at the top of the list.

"When we talk about all the career paths that students can pursue, entrepreneurship is probably the most frequent and the biggest assumption they make—that they're going to start a studio, make work, and start a business and sell that work," Hollern says.

The classic studio-to-gallery model isn't over, but CIA craft faculty want their students to consider a wider range of possibilities, including production work and design.

"There aren't as many students who say they want to be designers, but our students from China and Taiwan want to be designers, and they want to be business people," Hollern says. "Four of them are planning to have a business together already. It's pretty exciting."

Nagelberg says he likes to get students thinking of themselves as future entrepreneurs.

"I don't know if the gallery is the contemporary framework for them to work within," he says. "'Entrepreneur' kind of covers a few more bases."

The digital era gives emerging artists tools that can also make the business of art easier. Marketing, for instance, is faster and in many ways less expensive than it used to be.

On the other hand, simply having a website and Facebook page doesn't guarantee success. "It doesn't get you entrée and connections with the people that real gallery directors can get you," Hollern says. "It would be naive to think that you can just go out there and create your own career and represent yourself and get connected to all the people that you want. You can't. There are people who know people, and it's still a real thing."

Technology is influencing the work itself, too. Hollern has been using computer-aided design (CAD) for 30 years, mixing traditional materials with the new. Last year, CIA acquired a 3D printer for ceramics; it is now one of seven 3D-output devices at the college. Nagelberg has most recently used a CNC router for creating textures for a series of plates and bowls.

"My favorite is a mix of hand and digital work," Nagelberg says, "going from a hand drawing to a computer to do a digital output like making a mold, and then resolving it by using my hands to press the clay into a mold and then do an assembly myself. To me, it's really rich and it makes the work kind of confusing to look at."

Hollern takes a slightly different approach. "The thing that I find really

interesting about this moment is the idea of the hybrid, where you have established and traditional techniques and materials colliding with new materials and new techniques and technology all in one piece," Hollern says.

Socially, the maker movement and DIY culture both intersect with craft, while heightened political sensibilities are fueling "craftivism" (cue the couple who knitted a replica of a Volkswagen van to make a point about transportation in Brazil).

In terms of craft education, the professors believe that some high schools are giving renewed attention to art programs, which have generally suffered in the era of the standardized test.

"High schools are realizing that some of their students want a serious art program," Hollern says. "Many of the private schools around Cleveland have really strong art programs. Laurel certainly does. Beaumont certainly does. And Cleveland Heights just built a new high school and has a very nice art department, and I know they have their own jewelry lab. Shaker Heights has a very nice art program. That is some serious teaching going on there, and the students are serious about their work."

Nagelberg points out that this is part of a cultural shift toward making and "reintroducing things like working with your hands again. It comes back either in craft and art, or in things like shop classes. I think there's going to be a return, and it makes great sense to me."

Mark Your Calendar for September Craft Symposium

The Cleveland Institute of Art will host three days of lectures and presentations around the making, collecting and education of craft, from September 20 through 22. Visit cia.edu/thinkcraft for details and registration. Following are the guest artists and writers presenting at the symposium.

TOM JOYCE

Formally trained as a blacksmith, Joyce works from studios in Santa Fe, New Mexico, and Brussels, Belgium, on forged sculptures, drawings, photographs, videos, and mixed media installations. Joyce



Artist Tom Joyce will be among speakers at this fall's ThinkCraft symposium at CIA.

was awarded a MacArthur Foundation Fellowship in 2003.

JUDITH SCHAECHTER

Schaechter, whose groundbreaking work in stained glass serves as a narrative for social and political commentary, has lived and worked in Philadelphia since graduating in 1983 with a BFA from the Rhode Island School of Design glass program. Her work is in the collection of the Metropolitan Museum of New York, the Victoria and Albert Museum in London, the Hermitage in Russia, the Philadelphia Museum of Art, the Corning Museum of Glass, and the Renwick Gallery of the Smithsonian Institution.

STUART KESTENBAUM

Stuart Kestenbaum is poet laureate of Maine and the author of four collections of poems. He has also written *The View from Here* (Brynmorgen Press), a book of brief essays on craft and community. He was the director of the Haystack Mountain School of Crafts for over 25 years.

JANET KOPLOS

Koplos has been writing about art since 1976. She is the author of *Contemporary Japanese Sculpture* (1991), *Gyöngy Laky* (2003), and co-author of *Makers: A History of American Studio Craft* (2010). Koplos was senior editor at *Art in America*.

GLENN ADAMSON

Glenn Adamson is a senior scholar at the Yale Center for British Art, and the editor-at-large of *The Magazine Antiques*. He is a curator and theorist in design, craft, and contemporary art. He is the former director of the Museum of Arts and Design, New York, and has published widely on craft.

ELISABETH AGRO

Elisabeth Agro is the Nancy M. McNeil Associate Curator of American Modern and Contemporary Crafts and Decorative Arts at the Philadelphia Museum of Art, one of the foremost collections of craft in America.

JESSICA CALDERWOOD

Calderwood works primarily in metal, enamel, and esoteric crafts. She combines traditional and industrial metalworking processes to make statements about contemporary life. She received her BFA in 2001 from the Cleveland Institute of Art and her MFA from Arizona State University. Her work has been exhibited throughout the United States and internationally.

CHRISTOPHER GENTNER

Gentner earned a BFA in metalsmithing in 1989 from the Cleveland Institute of Art and held apprenticeships under sculptors and jewelers. He has his own line of furniture, lighting and objects. Among his achievements is the re-creation and fabrication of the gates of the Frank Lloyd Wright Robie House.

STEPHEN YUSKO

Yusko has worked as a studio artist for over twenty years, making forged and fabricated steel vessels, furniture and sculpture. Yusko lives in Cleveland and is artist-in-residence at Rose Iron Works. He has taught at Haystack School of Crafts, Penland School of Crafts, and Webster University, and is a member of the board of trustees for the Haystack School of Crafts.

Cleveland Institute of Art

11610 Euclid Avenue
Cleveland, Ohio 44106
cia.edu
800.223.4700

The Sculpture Center: *After The Pedestal* and W2S



After the Pedestal 2017 winners of the David E. Davis Award of Excellence. L to R: Kaylon Khorsheed, Untitled, ceramic and wood. James Barker, Green Trees, Red Sky; digital print on canvas, wood, found canvas, sand. Mary Skrenta, Eulogia; foam, epoxy clay, spray paint, pig intestine, liquid gold leaf. Photos by Jacob Koestler.

The Sculpture Center

1834 East 123rd Street
Cleveland, Ohio 44106
sculpturecenter.org
216.229.6527

MATT LAMBERT: FUN & GAMES AND ELI GFELL: /X | W2S 2018 EARLY CAREER SCULPTORS SERIES | CLOSES JUNE 1

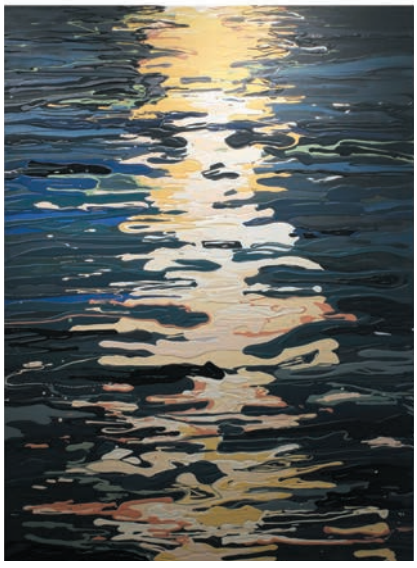
AFTER THE PEDESTAL, THE 11TH EXHIBITION OF SMALL SCULPTURE FROM THE REGION
JUNE 22–AUGUST 17



Water Signs at the artseen

by Brittany Mariel Hudak







LEFT: Hilary Gent, Still Waters on Latex (diptych), 90" X 48", 2017. ABOVE: Gent at work in her studio with her dog Jack

YOU MIGHT know Hilary D. Gent as the owner/curator of HEDGE gallery, but somehow, she also finds the time to make art. Recently, Gent made some exciting changes to her painting practice, the results of which you can see this summer at the artseen in Vermilion. The charming lakeside town is home to what was once the historic Liberty Theater. In 2007, the building was renovated and re-opened by artist and gallerist Sherry Bradshaw. At artseen Bradshaw has shown the works of well-known regional artists such as Douglas Max Utter and Audra Skuodas.

When Bradshaw saw Gent's new waterscapes, she knew it was a natural fit to show them in her gallery, only steps from the banks of Lake Erie. Inspired by that very same lake, Gent's recent works showcase a new technique for the artist—pouring. Laying the canvas flat on the ground, she pours the paint directly onto the surface using a plastic cup. The surface of these new paintings is lusciously thick and tactile. Thin, sinewy strings of color stretch across the composition while other parts feature large pools of color with delightful cracks.

For the exhibition *Water Signs*, in addition to Gent's waterscapes, Bradshaw will show her own work and pieces by Jennifer Whitten. The common theme here (beyond their astrological similarities—all three women are water signs) is examining how their personal experiences on the water have shaped their art. Vermilion is the perfect venue for this investigation, and afterwards you can get a hand-dipped ice cream and stroll down to the beach to experience the water for yourself.

the artseen

5591 Liberty Avenue
Vermilion, Ohio 44089
440.963.0611
theartseeengallery.com
theartseengallery@gmail.com

WATER SIGNS: HILARY D. GENT, SHERRY BRADSHAW & JENNIFER WHITTEN
MAY 25–SEPTEMBER 1
RECEPTION 6–9PM SATURDAY, JUNE 2

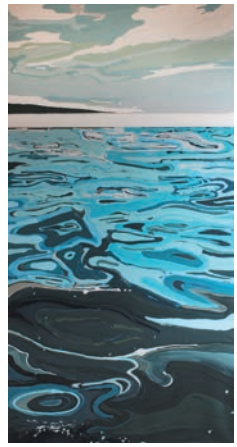
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Cleveland FRONT and SEEN: Works of Timothy Callaghan, Hilary Gent, Darius Steward, and Sarah Paul at YARDS Project Space

by Liz Maugans







LEFT TO RIGHT: Works of Sarah Paul, Timothy Callaghan, and Hilary Gent, on view in *FRONT and SEEN* at YARDS Project Space

FOUNDED during America's westward push in the late eighteenth century, Cleveland has traced the classic trajectory of American cities. A trading outpost, Cleveland ascended during the Industrial Revolution, playing host to John D. Rockefeller's Standard Oil Company, and General Electric's Nela Park. The city's rise was epitomized by development of the 52-story Terminal Tower—for decades, the tallest building anywhere outside New York.

But slowing industrial growth triggered decline, and in 1969, a burning oil slick on the Cuyahoga River providing a less vibrant symbol that would indelibly mark the city. Worthington Yards is a living lesson in Cleveland's rise, decline and reawakening today. Founded to equip workers constructing the Ohio and Erie Canal, the George Worthington Company grew to supply 1,500 hardware stores. The company's eventual decline paved the way for the redevelopment of its headquarters into a vibrant apartment building and our own YARDS Project Space, together offering the perfect 360-degree view of a creative vision that is also shaping Cleveland. There is no better space in the city to take in these views and vistas than from our own (FRONT) yard.

Tim Callaghan, Hilary Gent, Sarah Paul and Darius Steward each apply a keen power of observation to reveal the authentic people, places and neighborhoods that comprise Cleveland. As FRONT International (and the CAN Triennial) takes shape this summer around the theme "An American City," these Cleveland-based artists capture through their own street-level lens, a familiarity, pride, humor and perspective, the essence of what is essentially Cleveland.

Each of these artists contributes to the Cleveland arts community and supports future generations of artists as full-time teachers, professors, community-engaged artists and advocates, while remaining fiercely dedicated to their own studio practices. *Cleveland FRONT and SEEN* profiles their collective response and reaction to this American City with a BE HERE NOW attitude, shared during one of the most exciting cultural times our city has ever SEEN.

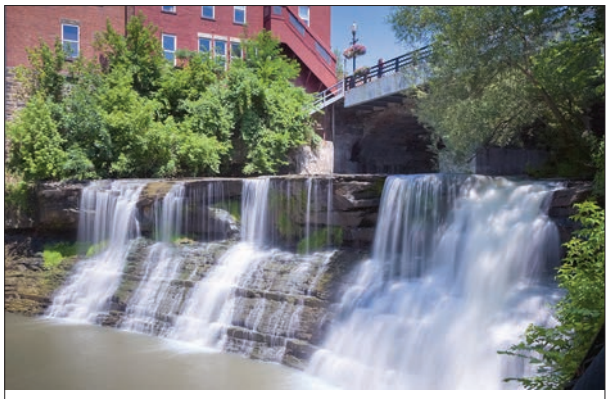
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CLEVELAND FRONT AND SEEN: TIMOTHY CALLAGHAN, HILARY GENT & DARIUS STEWARD, WITH FILMS OF LITTLE MISS CLEVELAND BY SARAH PAUL | JUNE 28 –AUGUST 31
RECEPTION 6–9PM THURSDAY, JUNE 28

ART BAR | 6–8 PM JULY 19
Discussion with Tim Callaghan, Hilary Gent, Sarah Paul & Darius Steward

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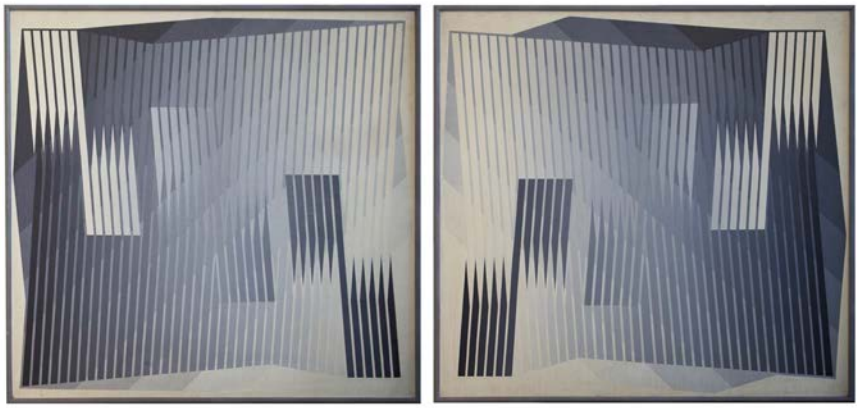
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The Art Gallery of Willoughby Presents Paul Spina Retrospective

by George Ann Trembour



Painting by the late Paul Spina from his retrospective at the Art Gallery of Willoughby.



Katherine Kurkov, Pontiac, photo

THE ART GALLERY has moved to a new location at 38721 Mentor Avenue, Suite 1, phone 440.946.8001. Parking is plentiful.

We are pleased to announce that we will be representing artist Paul Spina in a retrospective exhibit. The Art Gallery will be showing a few pieces of Spina's work as a "tease" for the fall show, which will open on Friday, September 28. Paul, now deceased, was an interesting man. Active in the SoHo, New York art scene of the '60s, he endlessly created two-, and three-dimensional art in an almost manic creative frenzy. His eclectic work referenced World War II, other artists (such as de Chirico, Seurat, Dalí, Rembrandt), and—always ironically—Good & Plenty candies.

Also showing is the work of Katherine Kurkov. Kat is an automotive photographer and photojournalist whose images and articles have been published in Canada, US, and France. Everyone who loves cars needs to see her creative, iconic photos. She will be here—along with a couple of classic cars—for a tent show on the second and third weekends of June. If you're looking for something different for Dad this Father's Day, bring him to pick out a great automotive photo.

We are also excited to show the work of Campbell G. Paxton, a figurative sculptor. He creates mini masterpieces in polymer clay—detailed representations of human hands, torsos, and gods and monsters like Pan and Medusa.

Artist, Ken Coon has painted a series of downtown Willoughby images.

The Art Gallery

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PHOTOGRAPHY SHOW | OPENS FRIDAY, AUGUST 10

PAUL SPINA: RETROSPECTIVE | OPENS FRIDAY, SEPTEMBER 28

THE CLEVELAND FOUNDATION PRESENTS

CREATIVE FUSION

Artists and Residential Developments



An artist's residency, if it is defined by a finite (and, face it, usually short) period of time, can only have lasting impact if the community is engaged, and if relationships are formed, and if both the artist and the host community learn something in the process.

Since last fall, we've been following the Madison Residents—a group of national, international, and Northeast Ohio-based artists all associated with FRONT International Cleveland Triennial for Contemporary Art and supported by the Cleveland Foundation through its Creative Fusion program. They've been using as their base the Madison Building—a former medical office building on East 105th Street in Glenville, renovated with apartments and common activity space as part of the PNC Glenville Arts Campus. The building gives both out-of-town artists and Northeast Ohio artists a home in Glenville, by which to get familiar with the neighborhood and reach out to its residents to inform work they make as part of FRONT.

Our connection to the artists of Northeast Ohio makes the cohort of artists from this region of special interest, and so in this issue of CAN—our last regular issue before FRONT International opens July 14—we are revisiting the local cohort of Madison Residents for an update on their work since last fall.

Their lasting impact is built in, because Cleveland is their home town. But it extends to the nature of the work that they are doing. Julie Patton, for example, is of the neighborhood. She lives and works in a grand apartment building on East Boulevard, which will be the site of her installation—*The Painted Closet of Virgie Ezelle Patton & Other Wings*. Virgie Ezelle Patton is her late mother—herself an acclaimed painter—and the exhibit will show creative continuity with the neighborhood's history.

Meanwhile Dale Goode will create a large-scale installation in a vacant lot at East 112th Street and Ashbury. And Elizabeth Emery has been engaging the neighborhood by seeking out female athletes who live there to incorporate their stories and perspectives in a podcast addressing gender inequity in sports—a long-term interest for the artist, who was once a professional bicycle racer, and hosts the ongoing *Hear Her Sports* podcast, a talk show with women athletes. Read on for more examples and insights into this cohort of artists and how their work relates to FRONT's theme, An American City.

But if there is anything we have learned from Creative Fusion, it is that artist residencies can have a lasting impact that extends beyond artistic practice. On the following pages you'll also meet Sanjib Bhattacharya, a dancer from Calcutta, India, and Meng-Hsuan Wu, a visual artist from Taipei, Taiwan. Both were Creative Fusion residents hosted by the Rainey Institute, and both, independently, have decided to make Cleveland their home. They're working with students through Rainey and other organizations and using affordable Cleveland as a base for continual explorations of artistic possibility.

Meng's and Sanjib's work will be felt by Cleveland students and their families as they explore creativity through these artistic media. And all will have the opportunity to get to know Glenville and the works of the Madison Residents Creative Fusion cohort as they unveil their work during FRONT International, opening July 14. The following pages give you a preview.

– Michael Gill

For more information please visit: clevelandfoundation.org

THE LOCAL COHORT:
Local Artists-in-Residence for FRONT International

by Brittany Mariel Hudak



The PNC Glenville Arts Campus comprises the FRONT Porch, left, and the Madison Building, right, which together serve as a hub of activity for the FRONT cohort of Creative Fusion artists.

Back in October, the FRONT International team announced the names of six local artists who would represent Cleveland during the global art triennial. Chosen by curator Michelle Grabner, these six artists come from a wide spectrum of interests, media, and disciplines: Julie Ezelle Patton is a published poet, permaculturist, and performer; Johnny Coleman is an installation artist as well as a professor of Africana studies and jazz; Dale Goode and Elizabeth Emery are both multimedia artists who transform found objects; Lauren Yeager is a conceptual artist; and Michael Oatman is an award-winning playwright and director.

All six are part of the larger Madison Residencies, a cohort of local, national, and international artists supported by the Cleveland Foundation through its Creative Fusion Program. All are responding to FRONT International's theme, An American City, but with insider knowledge of the specific American city in which the whole thing is taking place.

The official announcement of the six local artists was made at the ribbon-cutting for the renovations of the Madison Building, now known as part of the PNC Glenville Arts Campus. The modernist building on East 105th Street in the Glenville neighborhood was built in 1962 by Robert P. Madison, Ohio's first black registered architect. It was the city's first professional building for black doctors, and the first black-owned commercial building in Ohio. At the time, the Glenville area was booming, but gradually it began to change—facing challenges like civil unrest, widespread poverty, crime, and urban decay. The investment by the Cleveland Foundation, the Famicos Foundation, and PNC is meant to catalyze further interest and to re-energize the neighborhood as one of the city's most desirable districts.

A large part of this plan includes how the local artists chosen by FRONT in its inaugural year can help with this effort. When they were announced, it was explained that the local artists would thoughtfully engage Glenville residents in the creation of works displayed or performed within the community, and this work would be presented or installed in Glenville for the duration of FRONT. When this issue went to print in late April, I had a chance to catch up with the six artists, to see what their plans for the triennial entailed.



Julie Ezelle Patton

Julie Ezelle Patton grew up in Glenville—her late mother, Cleveland artist Virgie Ezelle Patton raised six children in the heart of the neighborhood, on Olivet Avenue near East 105th Street. In what would have been her mother's ninetieth year, Patton is planning a memorial in her honor for FRONT. The Painted Closet of Virgie Ezelle Patton & Other Wings (working title) will be a 2,000-square-foot installation at Patton's live/work/exhibition space, the Bee Ark Hive on East Boulevard (also and variously known as the Salon des Refusés), about a three-minute walk around the corner from the Madison Building. Patton saved the 1913 four-story apartment building from demolition. It now houses artists, an exhibition space, gardens, studios, and it is, in her own words, "a living sculpture." She hopes to stage a series of events concurrent with the memorial installation, including a conducted musical *Drama Closet*, and a performance of her published text *Using Blue to Get Black*.



Johnny Coleman

Oberlin professor Johnny Coleman has proposed an ambitious project to the FRONT team, formed from his extended engagement with the community over the last five months. Coleman has been spending time with what he calls the "Elders of Glenville"—walking the streets, listening, and attending Bethany Baptist Church on East 105th just above Superior. During this time, he has been collecting their memories as well as their aspirations for the neighborhood, while simultaneously recording his own reflections of the area. His proposal for FRONT prominently features the spoken reflections of these elders as a crucial component of a larger immersive environment. (Coleman is known for his site-specific sound installations.) Unfortunately, his idea has been rejected due to liability concerns with the location he chose. St. Mark's Church on East Boulevard is an abandoned brick building in the East



Suites in this historic East Boulevard apartment building—Julie Patton's live/work/exhibition space, which she calls the Bee Ark Hive—will serve as a site for her installation, The Painted Closet of Virgie Ezelle Patton & Other Wings.

Boulevard Historic District. Coleman's multi-channel sound piece would be composed of three elements: the voice of legendary Cleveland gospel vocalist Bonita Wagner Johnson singing "Move on up a Little Higher" from the balcony at the rear of the church, while the sounds of a train would emerge from the pipes of the now-missing organ on the altar, all while the voices of the Glenville community elders enter the empty space through the windows on both sides of the nave. The second part of his installation would include an outdoor component, but it remains to be seen whether or not he will get approval for his proposal.



Elizabeth Emery

Elizabeth Emery creates abstract ceramics and sculptures. These extremely tactile mixed-media assemblages often include found objects such as plastic toys or aquarium décor, suspended within gracefully oozing clumps of plaster. For her FRONT project, however, Emery is using a quite different medium. She plans to develop a podcast about female athletes from the Glenville neighborhood. Once a professional cyclist, Emery already has her own podcast called *Hear Her Sports*, a forum that gives voice to exceptional female athletes and women in sports. For the FRONT podcast, she is specifically looking for women living in Glenville, from roughly eighth grade and above—hopefully including some who continued their sport after high school. While doing research, she found that only four percent of total sports media coverage is about women—their voices lost in an endless stream of manly chatter. Her goal is to change that by creating a space for discussion about women's issues in athletics, a subject that is clearly underrepresented. For the FRONT podcast she hopes to talk specifically about the challenges facing women athletes in Glenville, a community also underrepresented in the greater discussion of Cleveland athletics. The podcast will be available through the normal channels (iTunes, Spotify, or other podcast players) and listening stations set up during FRONT.



Lauren Yeager

Lauren Yeager is planning a large-scale sculptural installation for FRONT. She studied glass blowing at the Cleveland Institute of Art, but now makes conceptual installations using commonplace objects, often out of context. There is a decided sense of humor to her recontextualization of the everyday—for example, in a recent project she examined traffic cones in all their monotonous banality, laying them out in perfectly ordered lines. But she also threw them out of a window and photographed the defenestrated cones from above, scattered, splayed, and upturned like roadkill. For her FRONT project, she will again use a bit of humor, but this time her subject will be sculpture bases—the pedestals and columns that support works of art in exhibitions. This large-scale installation will be a formal and conceptual attempt to define exactly what a sculpture base is, and also to explore the potential for a sculpture base to evoke sculpture all by itself. Unable to find a location large enough to house her work in Glenville, Yeager hoped to present Sculpture Bases (working title) in the Singer Steel Building in Little Italy—a vast skeletal warehouse on Random Road. The venue was unavailable, however, and so at press time her venue remains to be announced. The objects she plans to create, large mixed-media assemblages, will be arranged in small groupings throughout the expansive space. And while her work does not address the Glenville neighborhood specifically, nor is it specifically about the city of Cleveland, it can be seen as a reflection of both (or of any city, really) since many of the materials she plans to use were found objects, collected from tree lawns and second-hand stores—the kind of everyday ubiquitous things discarded in many American towns.



Dale Goode

Dale Goode is also preparing a large-scale sculptural installation, but unlike Yeager's work, Goode's will be directly tied to Glenville. He plans to create a large outdoor installation in the neighborhood, on an approved lot at the corner of East 112th and Ashbury. This large abstract sculpture will be composed of crushed metal—aluminum, copper, and steel, utilizing various geometric shapes. And while he did not mention the inclusion of any found objects, in the past Goode has created large sculptures with items salvaged from his neighborhood: discarded doors, shovels, old clothes, shoes, discarded boards or fragments of fences—the entire assemblage poured over with lustrous gold paint.

Goode is a tireless advocate for his community, and Cleveland in general. A graduate of East Tech High, he has lived his entire life in the city. In 1975, he completed his iconic mural, Faces, on the Whitworth Brothers Storage Company on the corner of East 105th and Superior (sadly, now destroyed). The mural was a direct response to the Cleveland Area Arts Council's City Canvas Program that was giving large-scale mural commissions to established white artists such as Julian Stanczak (whose mural is coincidentally being recreated for the FRONT Triennial). Goode, angered at the government's discrimination in arts funding, was also frustrated



Dale Goode plans an installation in a vacant lot on Glenvilles's historic Ashbury Avenue.

that they were only doing murals downtown and not in areas like Glenville and Hough. So Goode gathered his own support for Faces, with Sherwin-Williams and Glidden-Durkee donating the paint. As he said in an interview for *Jet* magazine in 1976, "I have a sense of commitment to the Black community." Also mentioned in the article, in addition to the mural, were the artist's community installation pieces. At the time, Goode was placing stacked planks of wood in vacant lots throughout Glenville. These sculptural pinewood assemblages were painted in lively pastel colors in an attempt to fight the gloom. Goode was a pioneer with these guerilla installations, foreshadowing the kind of art that FRONT hopes to bring to the area—the kind of art with which the community can directly interact.



Michael Oatman

As far as direct interaction goes, theatrical performance is an especially visceral means to engage and promote dialog. That's why it is exciting to see that the FRONT team selected playwright and director Michael Oatman to be part of the local cohort. As he once explained in an interview, "For me the beauty of theater is that it lives. It is not an artifact. It wrestles with us and forces us to wrestle with it. Plays live in real time; actors can reach out and touch you. Good drama is not a spectator sport. It's a subtle give and take, a delicate dance between actor and audience, playwright and the world."

Oatman has already started his Glenville interactions, spending an evening in early February at the Madison FRONT Porch (part of the PNC Glenville Art Campus) discussing his recent production and direction of *Fences* at the Aurora Community Playhouse. The Pulitzer Prize-winning play by August Wilson examines a blue-collar African American family, their generational challenges, and the realities of growing up trapped in a cycle of dysfunction. The lead actors in this performance were Glenville natives, who were also in attendance in February as Oatman spoke about his direction of the celebrated play.

During FRONT, Oatman isn't sure if he will stage a new work or direct a play. The details are still being worked out, but rest assured he will pull no punches. Oatman likes to take risks, to push his audiences out of their comfort zone. "That's what keeps theater alive," the playwright explains.

Many of the themes Oatman has explored in his work in the past relate directly to the theme of FRONT—the ever-changing and politically urgent conditions of an American city. So what does it mean to live in an American City? Perhaps it depends more on who you are asking than where you are. As August Wilson wrote, "It ain't nothing to find no starting place in the world. You just start from where you find yourself."

CREATIVE FUSION OUTCOMES

Creative Fusion + Rainey Institute = Brain Gain



LEFT TO RIGHT: Dancer Sanjib Bhattacharya, Rainey Institute Executive Director Lee Lazar, and installation artist Meng-Hsuan Wu. Sanjib and Meng both were resident artists in the Creative Fusion program, hosted by the Rainey Institute, and both decided to live in Cleveland.

The Rainey Institute's roots are in providing service to immigrant families. The organization was founded in 1904 as a settlement house, providing services to eastern European immigrants who were making new homes in Cleveland, and dealing with the associated challenges of new culture, language, and economic conditions.

These days Rainey serves Cleveland families in neighborhoods surrounding its home, near East 55th Street and Hough Avenue. But as a participant in the Cleveland Foundation's Creative Fusion program, the organization continues to connect immigrants to Cleveland. In fact, as CAN has recently learned, two of the Creative Fusion international artist residents hosted by the Rainey Institute have decided to make Cleveland their home.

For different reasons—independently and several years apart—Meng-Hsuan Wu of Taipei, Taiwan, and Sanjib Bhattacharya of Calcutta, India, both have settled in the Cleveland area. Meng lives in North Collinwood. Sanjib lives in Cleveland Heights. They've both lived in cities around the country and the world, but thanks to a combination of opportunity and the Rainey Institute's hospitality, both have decided to make Northeast Ohio their home.

Meng originally came to the US twelve years ago to attend graduate school at the State University of New York in New Paltz. She says being alone in a foreign country caused her to focus her work on the meaning of "home." And she began traveling a lot. "I found that the US has a lot of opportunity for residencies and projects." Much more so than in Taipei. "My work is making installations in public spaces, and that is difficult to sell." But when she came to Cleveland in 2013 for a Creative Fusion residency at the Rainey Institute, she began to make community-based work. Rainey was good for that, because it is connected by its mission to serving the community.

"I was thinking about the need for a base, and there were all kinds of coincidences in Cleveland," she says. After the residency she was in New York City when Rainey executive director Lee Lazar called to see how she was doing. She asked him about the possibility of employment at the Rainey Institute, and he helped her find work through the Devising Healthy Communities project for medical students at the Cleveland Clinic Lerner College of Medicine of Case Western Reserve University. It's a program in which students acquire a deeper understanding of patients and communities through the arts.

It also didn't hurt that Meng met her boyfriend, Titus Golden, who teaches in several disciplines at the Rainey Institute.

Sanjib came to Cleveland a year before Meng, as Rainey's first Creative Fusion resident, but as it turns out, it was she who inspired him to try making a home here. He had first come to the US to perform at UCLA in 2006, and began to make connections in New Jersey, Pittsburgh, and California. In 2012 he was invited to be a Creative Fusion resident. "I did not understand the idea of connecting to community at first. But I told Lee, 'make me busy.' And in the end I taught 700 people—senior citizens, school kids, college students." After the residency he traveled to other US cities, and during a total of eight months here, he began to think about staying, and using Cleveland as a base. It's affordable. He had connections at the Rainey, and with organizations where he had taught.

"Meng maybe inspired me," he says. "I had her as an example." He also had help from Lazar, who guided him to legal support. This summer Sanjib has a busy schedule of performances and workshops, including with Dancevert, at Cleveland State University, at The Open Space for World Dance Day, workshops for Duffy Liturgical Dance Camp, and a choreography class at iGurukul, a summer camp in California.

Cleveland benefits from the brain gain, and the heart-and-soul gain as well. But of course, at Rainey, the greatest benefit is to the kids. "It helps them see that it's a big beautiful world beyond the East Side of Cleveland," Lazar says.



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Jerry Birchfield, Sometimes All I Need Is the Air that I Breath.

JERRY BIRCHFIELD: ASLEEP IN THE DUST AT THE AKRON ART MUSEUM

While FRONT International: Cleveland Triennial for Contemporary Art occupies other rooms at the Akron Art Museum, Clevelander Jerry Birchfield brings his multimedia, photo-based work to the Fred and Laura Ruth Bidwell Gallery.

by Douglas Max Utter

"And many of them that sleep in the dust of the earth will awake: some to everlasting life, others to shame and everlasting contempt." (Daniel 12:2)

"Dust" is a subtle word, which in the King James translation of Hebrew texts is synonymous with mortality. Short and blunt, it evokes sudden silence and shallow burial. Jerry Birchfield in the title of his show *Asleep in the Dust* brings to mind a well-known phrase from the book of Daniel, which describes the "sleep" of the dead prior to their final awakening on Judgment Day. But in the context of this exhibit, that apocalyptic vision serves as a distant (if titanic) backdrop to a very contemporary exploration of the nature of photography, and of artistic procedures more generally.

The dust referred to in Birchfield's work is mainly the accumulation typical of an artist's studio, inflected less by eschatology than by the slow physical facts of dissolution. His often photogram-like innovations, aiming at a condition midway between three and two dimensions, explore the atomization of all material objects and beings. They depict—even as they act out—the gradual, endless mist of once-and-future materiality that envelops the living world. Time seems to rain down on the fragmentary objects that Birchfield arranges and photographs, dissolving even the idea of form itself, while the ever-evolving chemical and digital processes of photography generate intricate, shadowy layers of visual clues and blind alleys.

Six untitled solarized selenium silver-toned gelatin prints from 2017 resemble the Victorian-era cameraless photograms that are photography's experimental progenitors—the Adams and Eves of our own, vast, fallen visual world. Even more mysterious than these shadowy images is a 40-inch-by-30-inch print titled Sometimes All I Need Is the Air That I Breathe. The work consists (somehow) of an inkjet print, plaster, enamel paint, and graphite. But it looks more like wax, like encaustic—sensuous, almost fat, projecting a smoothly polished sense of physical volume. And while it could be an example of microphotography or even medical imaging deriving from heat or sound, it seems almost lyrical, like a watery post-impressionist nature study. Maybe that's what suggested the Hollies' super romantic song title to the artist. Its milky gray modulations are as soft as fur, and invent an unusual beauty, composed of touch and curiosity and caution.

Yes, They Were Made to Level brings the concerns and tensions that wink in and out of view in Birchfield's wall-mounted works all the way out into the center of the available gallery space. Measuring maybe ten feet by ten feet, the constituent materials on its wall label read like a contractor's wish list. PVC conduit, plastic, wood, Masonite, cardboard, metal, foam, Plexiglas, concrete, paint, flour, and arrows: Home Depot meets King Tut's Tomb. It's as if concepts of form and function are here gathered from the corners of western history, "whitened" with a liberal sprinkling of plaster of Paris and flour (playing the part of the dust of ages), and surrounded with a three-dimensional grid of Plexiglas and PVC. King Tut's crowded underground storage facility is one comparison, but in any case, Birchfield's work here speaks of excavation and perhaps even the uneasy vibe that haunts any disturbed burial site. The grid is a trope for scientific method as well as a formal device of late modern art forms. The bone-like whiteness and overall texture of the work describe the dead, but also modeling and creation in relation to the inchoate stuff of life (the gods in many traditions create human beings from available materials), while the random shapes and objects that Birchfield includes could be the accumulated contents of a cultural midden. On another associative front, Birchfield's constructed cubes are clearly "Cubist" in intent. They mount an advancing program of deconstruction across the midden, like the initial girders of an emerging high-rise. Included in this dungheap/construction site are a Picasso-ish or Max Ernst-like totemic tower and a swooping boudoir screen, plus shapes that could be soup cans, and a medium-size cardboard box with metal screening. Birchfield's Yes, They Were Made to Level is like crumbling evidence of an ironic history of Form, half-uncovered in the course of a post-apocalyptic investigation, displayed as if in situ, in all its messiness. Of course, these objects, these events in aesthetic progress now partly visible, might also be half-hidden, caught at a moment when history is being erased or otherwise betrayed.

Jerry Birchfield: Asleep in the Dust, March 24, 2018 - September 23, 2018. Fred and Laura Ruth Bidwell Gallery, Akron Art Museum One South High Street, Akron, Ohio 44308

FRONT: AN AMERICAN CITY, THE AMERICAN LIBRARY

by Joseph Clark





Yinka Shonibare MBE, The British Library, 2014. Installation View: Turner Contemporary, Margate, UK. 22 March–30 October 2016. Dimensions variable. Medium: hardback books, Dutch wax printed cotton textile, gold foiled names, four iPads, iPad stands, headphones and website. Courtesy the artist and Stephen Friedman Gallery, London,. Co-commissioned by HOUSE 2014 and Brighton Festival.

STEPHEN WHITE



Yinka Shonibare MBE, The British Library, 2014. Installation View: Brighton Museum & Art Gallery, Brighton & Hove, UK. House Festival, 3–25 May 2014. Dimensions variable. Medium: hardback books, Dutch wax printed cotton textile, gold foiled names, five wooden chairs, five iPad stands, headphones, interactive application and antique wind up clock. Courtesy the artist and Stephen Friedman Gallery, London. Co-commissioned by HOUSE 2014 and Brighton Festival.

Some 6,000 new volumes are headed to the Cleveland Public Library, but they will not be available for either checkout or reference consultation. Rather, they are elements of one of FRONT International's public art exercises, The American Library, conceived by Yinka Shonibare, MBE (RA).

At this moment in American history, Shonibare's title is almost a provocation. The spines of The American Library's books will be marked with the name of a noteworthy or historic figure who is either an immigrant to the United States, or descended from recent immigrants. The exhibition is thus both a celebration of immigrants' contributions and a reassertion of their Americanness in the face of Trump-era nativism.

The American Library is something of a sequel to a project first displayed in 2014, The British Library. Shonibare says that earlier project was born in the lead-up to the UK's referendum on European Union membership. Pro-Brexit voices often railed against the EU's relatively liberal immigration policies, and against migrants themselves.

"There was a huge increase in xenophobia, general abuse both online and sometimes physically…. That's when I started to think about immigrants' contribution," Shonibare said. (The artist himself was born in London and currently resides there, but spent much of his childhood in Nigeria.) He was moved to create a similar project in the US by the presidency of Donald Trump, who promised to build a wall on the Mexican border, and has stranded DACA recipients in legal limbo.

Some of the figures profiled in The American Library are textbook success stories—Steve Jobs (son of a Syrian man), Joni Mitchell (a Canadian), and Barack Obama (son of a Kenyan man). Others reflect the brutal conditions under which many people were brought to the Americas. Among these are the sociologist and civil rights activist W.E.B. Du Bois, who was descended from West African slaves, Haitians, and white slave owners. Still others are living embodiments of the tensions and contradictions in Americans' attitudes towards foreign residents—chiefly Trump himself, the son of a Scottish mother and grandson of German migrants.

Shonibare said that he included restrictionists like Trump to depict the spectrum of American views on immigration. Acknowledging this complexity, the artist says, keeps the work from becoming preachy or propagandistic.

"I wanted a work that will show two sides of the debate," Shonibare said.

Arguably, however, Trump's inclusion in The American Library reinforces a pro-immigrant position. It reminds us of the parallels between contemporary anti-Latino racism and the hostility German immigrants faced in the early decades of the twentieth century, especially during World War I. And in light of his own family's history, Trump's desire to curb immigration (even legal immigration) takes on the appearance of pulling up a ladder his own family climbed to fortune.

But in any case, The American Library represents the reality of the world's diversity and increasing interdependence, a fact not even the US president can change. Perhaps the most apt symbol of cosmopolitanism's inescapability is the batik fabric in which The American Library's books are wrapped. That textile is a signature of Shonibare's oeuvre. Bought in London, the fabric is manufactured in the Netherlands, and designed to resemble traditional Indonesian patterns. Despite being inspired by an Oceania aesthetic, the most lucrative market for batik proved to be Africa. It's a perfect example of a cultural artifact that could only be brought about by the twisty, zigzagging networks of cultural exchange that define the globalized modern world.

But besides being an exploration of immigration, The American Library is also very much a celebration of "the people's university." FRONT will be hosting projects in numerous landmarks and venues not normally associated with the region's studio arts culture. These include Playhouse Square, the West Side Market, St. John's Episcopal Church, the Federal Reserve Bank, and even the Steamship William G. Mather, docked by the Great Lakes Science Center. Cleveland Public Library, likewise, is not usually thought of as a fine arts destination on par with area museums and galleries, even though it possesses a robust collection of art and regularly hosts exhibitions. In recent years, it has displayed a rare First Folio of Shakespeare's works, and a retrospective on the 75-year lifetime of the DC Comics hero Superman.

However, The American Library will still break new ground for the institution. Aaron Mason, the assistant director of Outreach and Programming Services at CPL, said that The American Library will be the first large-scale installation work ever displayed inside CPL.

Mason said that in discussions with FRONT organizers, it became apparent early on that Shonibare's project was the triennial project best suited for CPL.

"It was a no-brainer. I'm a huge fan of [Shonibare's] work outside of The British Library," Mason said. He also said that out of all the proposed projects for FRONT, The American Library best matched CPL's mission and expertise—specifically, the research expertise of the librarians, curators, and archivists. The library is offering not only its space to host The American Library, but it also enlisted staff to

compile most of the names listed on Shonibare's books. They also assembled short biographies of each of the listed names, which visitors will be able to browse on iPads located within the exhibit.

Terry Metter, a subject department librarian at CPL, was one of about two dozen library employees who, over a period of eight weeks, assembled some 3,000 immigrant profiles.

"It's the kind of research we do all the time. We have the resources and knowledge to do it," Metter said. He said it was exciting that the work librarians do will be recognized during the international exhibition.

Local history will also be showcased in The American Library. Metter said that among the immigrants profiled are the public art sculptor Herman Matzen, Rockefeller Park bridge architect Charles F. Schweinfurth, and Eleanor Edwards Ledbetter, a librarian and researcher of Eastern European folklore in Northeast Ohio.

The American Library will be on display July 14 through September 30 at the Main Library, located at 325 Superior Avenue. For more information, go to cpl.org or frontart.org.

FRONT at Large

Northeast Ohio's museums and nonprofit galleries–the CMA, Transformer Station, SPACES, the Akron Art Museum, the Allen Memorial Art Museum, MOCA Cleveland–are both instrumental partners in FRONT International and sites of some of its most exciting artistic exercises. However, the triennial is also bringing innovative and provocative work into the community by inhabiting spaces not normally associated with studio arts. Here are eight Northeast Ohio landmarks opening their doors to global artists:

Cleveland Clinic Main Campus

Patients at the Cleveland Clinic have surely noticed art in its hospitals' lobbies and hallways. But the healthcare network also has a space devoted entirely to art: the Larry Pollock Gallery. During FRONT, that facility will host work by Sharon Lockhart. Lockhart is known for photographic essays informed by the intimate rapport she cultivates with communities in nations as diverse as Poland, Brazil, and Japan. The Pollock Gallery is located between the Q and G Buildings on the clinic's Main Campus at 9500 Euclid Avenue. That campus will also be the site of a large-scale work by Jan van der Ploeg, a Dutch painter whose work is geometric and minimalist, but also warm and welcoming. That piece will be in the Sydell and Arnold Miller Family Pavilion, which on campus maps is also called the J Building.

Federal Reserve Bank of Cleveland

In what appears to be a bold act of self-deprecation, the Federal Reserve will devote the length of its main lobby to host Volatility Smile, a large-scale animation by Philip Vanderhyden. This video installation uses imagery such as slot machines and Hollywood blockbuster-style mass destruction to express many Americans' bewilderment and fear of the financial system. The bank is located at 1455 East 6th Street.

Playhouse Square

South African artist Candice Breitz explores the production of empathy in Love Story. This video installation pairs interviews with refugees and human rights activists alongside dramatic re-readings of those same interviews by Hollywood actors Alec Baldwin and Julianne Moore. The intended effect is juxtaposition of indulgence in empathy manufactured by the entertainment industry on the one hand, and widespread indifference to real suffering on the other. Love Story will be screened in the Helen Rosenfeld Lewis Bialosky Lab Theatre at 1407 Euclid Avenue.

St. John's Episcopal Church

MacArthur "Genius Grant" Fellow Dawoud Bey brings alive local history through a series of photographs inspired by runaway slaves who fled to Canada by way of Ohio. The exhibition, Night Coming Tenderly, Black, will be displayed in the real-world Underground Railroad stop St. John's Episcopal Church. The church is located at 2600 Church Avenue.

Toby's Plaza, CWRU

Toby's Plaza is the open space at the intersection of Mayfield Road and Euclid Avenue, abutting the campuses of Case Western Reserve University, MOCA Cleveland, and the Cleveland Institute of Art. The square is named for Toby Devan Lewis, who from 1985 to 2005 curated the prestigious art collection of the Progressive Corporation. FRONT will bring to the plaza Judy's Hand Pavilion, a public sculpture by Cincinnati-born artist Tony Tasset. True to its name, Judy's Hand Pavilion is an outdoor shelter comprised of a painstakingly detailed, vastly magnified model of a human hand. The hand is that of Judy Ledgerwood, an abstract painter and Tasset's spouse.

Weltzheimer/Johnson House

This Frank Lloyd Wright-designed residence, now owned by Oberlin College, will become the creative home of the Venezuelan-Portuguese artist Juan Araujo, who is known for creating architecture-inspired works exploring Modernism in Latin America. The house is located at 534 Morgan Street, Oberlin.

Steamship William G. Mather

The decommissioned steam ship will be the site of Fish Story and Lottery of the Sea, a collection of nautical photographs by the late Allan Sekula. A cargo hold which was once used to haul coal and ore throughout the Great Lakes will become a gallery of images exploring the impact of industry and commerce on society, and on the practice of photography in particular. The Mather is docked at the Great Lakes Science Center, 601 Erieside Avenue.

Canvas City Downtown Mural Program

After most FRONT exercises wind down in September, the Canvas City program will continue displaying new works over the next three years. The mural project seeks to rekindle a public art project started in Cleveland 45 years ago. It will begin with a restoration of a 1973 mural by the late Op artist Julian Stanczak. Stanczak's mural will be restored at its original location on the Winton Manor building at Prospect Avenue and 9th Street. Over the coming months and years, Canvas City will also host works by contemporary artists working in the Rust Belt and around the world. The slated participants are Kay Rosen of Gary, Indiana; Odili Donald Odita, a Nigerian-American in Philadelphia; the UK-born, New York-based Sarah Morris; and Heimo Zobernig of Austria. In addition to these large-scale works, FRONT will also curate a gallery exhibition of the muralists' work, and geography-specific augmented reality experiences. The murals will appear in various locations between Public Square and Playhouse Square.

ARTIST/ARTIST: AMY CASEY & KRISTEN CLIFFEL

coordinated by Rebecca Cross



Amy Casey and Kristen Cliffel

Amy Casey interviews Kristen Cliffel

Amy Casey: There are so many moving parts in making ceramics…

Kristen Cliffel: You see how trapped I am by the scale of the work. I've [decided] to make everything smaller for the next six months…limiting scale to be a little more free. The grass piece here? This is the intended surface, which is delicious. But there's some defect in the barium glaze, so I'll make the piece again.

AC: So, dealing with these extreme technicalities…

KC: Every single flower is made, modified, and glazed a few times. But because the work is so emotional, I need that time to process and then let it go. And in the completion, I find such solace.

The process saves me, but it also kills me, in the same moment. And I could not do anything else, because I need that sort of investment in pain, to move through my life, I think. That was even the way I knew I had to have my baby with no anesthesia, because I would not have been as invested in the life force, because I felt so robbed by the pregnancy, and the lack of freedom that I was going to have, and all of this conflict.

AC: Your whole life is a strange maze of freedom. Trapped by your work but needing space to work and store it. But when I see your work in the gallery, it's like, "boom!"

KC: Hopefully that's where mastery comes in, elevating the object beyond the process. But the process is what keeps me connected. Like parenting: much of the work is about the shmushing of the air in the space around your heart, when you're loving somebody. I feel overwhelmed until it's out.

The big bird took almost a year. Otherwise all I did was make earrings to pay my rent, and make one big piece.

AC: Also, you see time differently when you work on a project that spans so much time. So you spent this year making earrings and this one piece, but I'm thinking, "Wow, look at that amazing one piece she made!" And it's an amazing piece to have in the world.

KC: We have to think about time differently as artists, because we're not compensated for our time. Everyone else in the world is like, "Oh, I'm off Friday," and I'm like, "Oh, I'm never off. When am I off? Oh, never is good for me!" One of the first things I ask an artist when I go into a show is, "How much time does this represent for you?" Because that means something to me. I feel the investment.

AC: Like the difference between making prints and paintings, creating a way for people to engage with you, even in a literally small way.

KC: I actually love that way to connect with others. We figured that out a long time ago. (I say "we," because my husband Bob is my partner in crime, my muse and my facilitator.) Take this, have a part of me that's small. It has a relationship to the work. It's not contrived.

AC: Especially if you're making something that takes a year. It makes me happy to have a little bit of Kristen.

KC: Which allows me the freedom to do larger-scale work. I still teach to support myself.

AC: Being a self-employed painter, I admire people who have so much to do. And you're still kicking ass!

KC: Thank you. I definitely could think, "I'm not good enough. I'm not worthy of what I've been given with my hands, and my heart." And sometimes it's too close to the bone. Heavier Than I Thought was a really hard piece to make. And I feel so free, now that it's



Kristen Cliffel, Foundation, 2017, 18"x13"x13" Clay, glaze, lustre, concrete, wood and velvet.

over. Some pieces, like Foundation, are a beautiful celebration of the good things in my life.

AC: Your work has a friendly feel, but it's like a honeytrap. When you're looking at it, you think, "hmm." And suddenly you can see the anxiety, even if it's a cute little bird. Your work makes anxieties approachable.

KC: We have a lot in common. In your work, I'm drawn in by the detail, the familiarity of the object, and the juiciness of the composition. And then—"Oh, this is not good, this is terrifying, and we need to take a look at what is going on here."

AC: A sense of humor is a good way to pull people in, right?

KC: For certain. Humor and beauty are a catch. And certainly, you've gotta keep your best side out. My dad was in Vietnam, and people were dying all around him, and he was doing surgery on the front lines, and my mom had two kids at home. And so there was always dark. But more reason to keep your best side out. "You have a broken leg? Awesome, your other leg feels good? Great. Keep your best side out."

AC: In the meantime, you're still limping around on a broken leg.

KC: Oh god, yeah. Totally. I want to be showing things that deeply affect and matter to me.

AC: You have so many more logistical terrors than I do.

KC: The process is drawn out with clay. Having this dry enough to drill into was ten days. And then these have to get fired, and then glazed, but a part of the process I'm entranced with.

AC: You have to fully embrace the whole thing. That blows my mind.

KC: And I have sketchbooks everywhere.

And these tiles worked out beautifully, part of a series of tools to keep your life safe. To build a life, you need a hammer. Second, a boat and a paddle, for the journey. And the last thing that's so important to have in your life is a ladder: a way into something, and a way out of something. I'll use those tools over and over, like grass, and birds, as visual language. And keep saying to myself: "I'm not having to deal with it, I'm getting to deal with it."

Kristen interviews Amy

KC: The tasks you're doing are so focused…

AC: It's super labor intensive. At times, I have to kind of trick myself to focus a little bit.

KC: So you work on a ton of stuff at once?

AC: If I have deadlines coming up, I work serially, one piece at a time. But these drawings from photographs, I call the "interesting projects." A lot of nature comes in from when I was on residency in Finland.

KC: Amazing.

AC: You get into a hamster wheel of working, and deadlines. You don't always remember to step back and think, "Where is all this going?"



Amy Casey, Lost, acrylic on panel, 12" X 12", 2018

KC: I see an affinity to the structural work in the same sort of obsessive nature. I love seeing this different subject matter. To me it feels like the dichotomy of housing.

AC: Right. My work is almost making ghost towns now, because a lot of the buildings that I paint are gone.

KC: This used to be a home for somebody, a place for life to thrive, and now it's completely different. The potential's changed.

AC: I realize it's still a reflection of my anxieties and how I feel about chopped-off things, things cut off at the knees…I feel really lost.

KC: Exactly. The only way to find your way and continue, is to admit that, [otherwise] how is the process going nourish you?

AC: My life is all about trying to be comfortable with uncomfortability.


Amy Casey's studio

KC: So what's your favorite part of your process?

AC: Different things at different times. For years I've been making drawings that sometimes turn into paintings. But that's a different feeling than—

KC: —spending a month and a half drawing?

AC: Right. When you're just making doorknobs and windows.

I used to love hand quilting, the very, very slow process of making something out of tiny little gestures.

KC: There's a big idea, or object that's going to be made, and then you see 7,000 hours of making grass blades, or the doorknobs and the windows. That, for me, is just the work.

AC: I enjoy that part, but it's also exhausting.

KC: That's the process. You know what to do, your body knows what to do, and then you're thinking through it and feeling through it.

AC: I get kind of lost in it, which is…a good feeling. Sometimes being lost is frightening, and sometimes it's comforting.

KC: Especially now, with the climate of the universe, right? You can get lost in the news, or you can get lost in your own creation.

AC: All these anxiety dreams, which probably also help drive making work to escape all that, are maybe not mentally healthy to think too much about. Especially if there's nothing you can do immediately.

KC: I think you're doing it, don't you? You're being productive with the energy you have and it really shows.

AC: I was trying to finish a group show in Portland, and the time was collapsing. But I had an idea and could see it so clearly, and I made it…so satisfying.

I was on a roll, you know? You're on the roll, you're on the train, you're moving forward and then— I fell off. Now the train's gone by and I'm not sure what the hell happened, or what's happening next, but working hard to get back on the train.

KC: You're trying to get comfortable with that uncomfortableness.

AC: I used to have little creatures in the work, and I was trying to protect the little creatures in my head, so I gave them places to go. And then eventually the buildings became creatures to me… they became protagonists. Over the past years, I became almost minimal, which does sound crazy considering how maximal the details are. But the idea of paring down to the least possible: How can you make this city or community with buildings, then buildings on buildings, then buildings creating their own ground.

I'm not dismissing that work, [but] it became like an extreme growth, or cancer. At what point does extreme growth turn into something that's not necessarily good?

When I moved in, this house was empty. You know, people would sneak in the basement and do drugs, and then three years later there are pretty blonde girls with those metal reflectors outside, getting sun in the backyard, and you're just like, "What happened?"

KC: They're growing houses over there.

AC: Right there, that green house? Boom! It was there. I left for two months to Alaska, and I came back and there was a house there. Of course that ends up in the work. I've been struggling so much with printmaking over the past couple years, but I'm not really a printmaker. I'm a painter. It's funny because printmaking is a world of control freakiness, but I'm in a different control freaking plane.

KC: In allowing your work to be in a different medium, there's a lack of control. Sometimes that can be delicious and things can happen.
I love the looseness in these pieces. Watercolor?

AC: No, I bought an airbrush.

KC: Oh, cool!

AC: It seemed extremely like, "Hello, left field, nice to meet you."

KC: Well, disruption, right?

AC: Exactly. I started to learn how to swim around the time I turned 40, and I was terrible. But I kept at it. It seriously took me almost a year…so humbling, you know? But maybe it will change the way I think about painting.

KC: I think that's genius…you're amazing.

AC: Oh, shucks.

KC: I know you're feeling like you got off the train, but it looks like you're on to me.

AC: Thanks.

KC: Sure. It's beautiful, inspirational. I think you're brave.

AC: It's good to…to not be yourself all the time.

KC: Right, be courageous. That's a good instinct, to say, "I need to do this."

AC: It's such a fine line between courageous and flailing.



MIXING IT UP WITH CLEVELAND ARTISTS

Scott Kraynak has finally wrangled to fruition his coffee table book, an all-in appreciation of art in the region. *The HeArt of Cleveland* debuts July 20 at E11even2 gallery.

by Carlo Wolff



Scott Kraynak

The work of Cleveland artists, writers, sculptors, photographers, culinary geniuses, installation specialists and fiber creatives will come into view July 20 when Scott Kraynak debuts *The Heart of Cleveland*, his long-gestating mongrel of a book. Deep into the making as of early April, the book also will be the basis of an exhibition at E11even2, an artist-owned gallery of flexible hours at 78th Street Studios. The show will run for at least a month.

The idea for *Heart* popped into the very active "kraynium" about four years ago when Kraynak, a park ranger by trade, was working at the Grand Canyon—a touchstone place for him ever since his parents took him and his brother, Jeff, there when they were kids growing up in Mayfield Heights.

Kraynak now works at Deer Creek Lake, south of Columbus. He moved back to Ohio last summer because he couldn't shake the state out of his heart—particularly Cleveland. He hopes to move closer to home, but rangers rarely get to pick their spots.

"I'm always going on about Cleveland," Kraynak said in a recent interview at a coffee shop a brief walk from his parents' house. "I don't know how many people I've annoyed by talking about how great Cleveland is. Whenever I would come back from Cleveland, I would bring back with me a bunch of food from Cleveland, like frozen pizza from Giuseppe's, meats from the West Side Market. I guess I just was thinking of all the different aspects of Cleveland that I love, and I thought how cool it would be to have a book showcasing all these different aspects."

Among the contributors and contributions to *Heart* are Cleveland artists, sculptors and mixed-media magicians like Douglas Max Utter, Brinsley Tyrrell and Corrie Slawson; an essay on the Cleveland School by former Kokoon Arts Gallery owner William Scheele; a painting by John Morton of the legendary destructo-punk band the electric eels; and an essay by Mike Hudson, the Pagans icon who died last fall. Utter will contribute an essay on Cleveland's current artistic scene. Close to 100 artists should make it into the book, which Kraynak plans to sell for about $30 in soft cover, $50 in hard. Local publisher Red Giant Books will distribute it.

The book aims to spotlight art "created by people from Cleveland or who have spent the majority of their lives here," Kraynak said. He knew a lot of artists to ask, then asked them "if they knew anyone who would be a good fit," he said. "I reached out to a lot of people myself. It's tough to do from all the way across the country; it would have been impossible without the internet." Kraynak said he wishes he had gotten to Julian Stanczak, a noted abstract painter, in time to ask him to contribute. Stanczak died in March, 2017.

Given its multiple sources, one should expect quite a stylistic mash-up from this book, designed by Brandon Weil, an "amazing graphic designer" and friend of Kraynak's from Kent State University. Kraynak graduated from Kent in 1999 with a bachelor of science degree in parks and recreation.

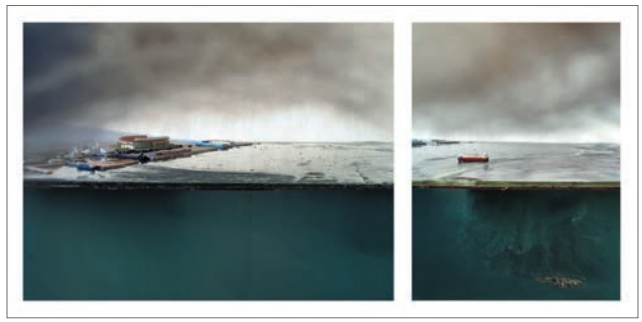
Which brings up his third love, the environment. "One of my biggest passions is doing interpretive programs, trying to inspire all people, but mostly children, to care about nature and to teach them about all the wonders found in the environment," Kraynak said. "Besides Cleveland and art, nature and the environment is my passion in life." In summers during his college years, he worked ranger internships at US Army Corps of Engineers lakes. After college, he became a seasonal ranger, moving around every six months. It's a competitive profession but it keeps him moving and curious.

He started his ranger career at Blue Ridge Parkway, which goes from Tennessee to Virginia; he was in North Carolina. He also worked as a ranger at the Grand Canyon for eight years, and in the winter, "I would move to California. I lived in Japan for four months—for a girl. It didn't work out but it was a great experience."

At the same time, Kraynak kept up with his own art—mostly colored pencil, his primary medium. "I do photography," he added. "I do creepy paintings on vintage photographs."

The brothers Kraynak have published other books, including *Animal Crackers*, a well-received mix of words and images "that shows wildlife doing the same horrible acts to people as we do to them, like wolves in helicopters shooting people on the ground. Another example is manatees riding on jet skis running over swimming humans," Kraynak said. "The roles are reversed and my brother wrote it in the style of Dr. Seuss. It rhymes like a Dr. Seuss







Among the multitude of Cleveland artists whose work is included in *The HeArt of Cleveland*: PAGE 80: Judith Brandon. THIS PAGE: LEFT: Michael Greenwald; TOP: Lori Kella; ABOVE: Bob Peck and Rich Cihlar

book but it's much more vulgar and funny." Don't count on *The Heart of Cleveland* being all hugs and kisses.

One of Kraynak's coups is a contribution from an iconic comic artist. "Maybe one of the coolest things about this whole process is becoming pen pals with R. Crumb," he said. "There's a long quote of his that I'm putting in the foreword about Crumb's time in Cleveland, and his memories are not good. But the book isn't meant to be all rainbows and teddy bears."

It's very likely to be playful, however, suggested Kraynak, who at the time of the interview was wearing a Ghoulardi T-shirt. He is certainly a man of imagination—and a man willing to put his money where his mouth is: *Heart* is self-financed and has been complicated to assemble, he said of his project—a veritable study in email communications. He has probably met no more than half of its contributors. "Do these people think I'm a figment of their imagination?" he wondered.

Cleveland, meanwhile, is wonderfully real and inspiring to him. Maybe even portable.

"I have a dream to have a Cleveland-themed bar in Iceland," said Kraynak, who's been there twice. "You could fly in food from Cleveland. You'd probably go bankrupt. It's a quirky idea but Iceland is a quirky country. It could be a big hit."



Tim Callaghan, Star, gouache on paper, 35" X 35", 2017

JENNIFFER OMAITZ: "THINGS THAT ARE IN THE NEWS RIGHT NOW"

A painter explores natural disaster through assemblage

by Michael Gill

"I always like to say I am a painter," says Jen Omaitz, standing in her kitchen. She lives in Kent with her husband Steve Collier, and two large dogs—an Akita and an Alaskan Malamute—in a house surrounded by oaks and pines. Inside, there's plenty of evidence of that medium: in addition to works by several other Northeast Ohio artists, the house is decorated with her own abstract paintings. Her identification as a painter extends to an email address that brands her as such.

But beginning in graduate school at Kent State University in 2008, Omaitz has made a continually evolving series of distinctive, gloriously chaotic, large-scale sculptural installations. Her immediately recognizable style has made them a mainstay of her output. They extend from walls, from floors to ceilings, filling rooms with seemingly random bits of wood, metal, and plastic. Evocative of cyclones and earthquakes, they express movement above all, but also turmoil and wreckage. Caught up in them are bits of life and landscape—traffic cones and orange barrels, strips of wood and wire, models of houses constructed of foam core—and more intimate details, like a single feather from a cardinal who died after crashing into a window during a studio visit before an installation at the Riffe Gallery in Columbus: a relic, a memory of a life. Sometimes the tumbling model houses are decorated with miniature works of art by friends.

After completing her MFA in painting at Kent in 2009 (and previously a BFA in painting from the Cleveland Institute of Art in 2002), Omaitz did paint. In fact she painted a lot, first in oil, then in acrylic. But she also made a steady stream of three-dimensional installations: at Waterloo Arts (with Amy Casey, 2009), at Edinboro University (in *Dislocation*, 2010), in Denver (as part of the Biennial of the Americas in 2010), at The Sculpture Center (in the W2S series, 2011), at Cleveland Institute of Art's Reinberger Gallery (in *Tale in Two Cities*, curated by Bruce Checefsky, 2012), at MOCA (as part of *Everything All at Once*, curated by Liz Maugans, 2013), at Hotcards Red Space (*Radical Tectonic*, 2014), at Siena Heights University in Adrian, Michigan, (with Andy Curlowe, 2016), and at the Riffe Gallery in Columbus (*Come Along With Me*, 2017). There were others, but you get the idea.

The year 2018 has been a big year on this front, beginning with an installation that dominated the BAYarts gallery as part of her solo show there in March. Titled *Constructions*, the show was a first for her in that it included both a large-scale installation and a collection of her new paintings: she'd never before shown the two veins of her work together.







PREVIOUS PAGES: Constructions, at BAYarts, 2018. ABOVE: Cardinal, installation view, mixed media, H: 92" x W: 198" x D: 32", from *Come Along With Me*, at the Riffe Center Gallery, Columbus

The site-specific piece at BAYarts incorporated two architecturally decorative holes in the gallery's partial, suspended ceiling, seeming to tumble out from them as if construction materials and whole buildings could spill through the clouds and fall from the sky.

The installation pace only accelerates in the coming months. Next up is a massive project in the W Gallery at American Greetings in Westlake, part of a two-person show with Corrie Slawson. At press time she was still considering whether to make an installation as part of *Rooms to Let: CLE* (July 28 and 29 in Slavic Village). The installation event using foreclosed and otherwise doomed houses as substrate would seem to be an ideal platform for this work. And she'll make an installation for another two-person show with Arabella Proffer at Cleveland West Art League (CWAL) in the fall.

That could mean four major installations this year, including the one at American Greetings, which she says would be her largest to date. Her contribution to that show, which she and Slawson are calling *Mutual Formation: Artifice & Persuasion* (May 24–July 13), will be nearly 100 feet long, wrapping around a corner and incorporating one of the gallery's storage houses into its flow.

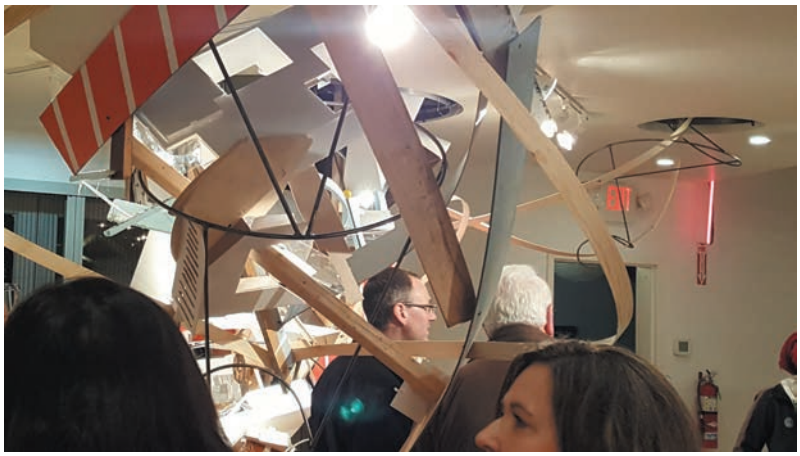
"The models of houses will look like they are caught up in the movement. It will have a duration. The length of it will mean it will have to have a narrative."

She expects that the installation will take seven days, working nine to five with a crew of up to three people helping.

Omaitz says the installations are about climate change and tectonic shifts—superstorms and earthquakes, resulting from human action and inaction.

"I initially started thinking of them as [analogous to] social waste and pollution. Now they are inspired by natural and geological disasters and storms—things that are in the news right now."

With all that going on, it's a little bit of a surprise that Omaitz identifies as a painter. But it is not hard to see the connections, even if the three-dimensionality and her stated intent with the installation pieces are in contrast to the abstract, two-dimensionality of her painting. One way she connects the two is philosophically, guided by the book *Constructions*, by philosopher John Rajchman. In the book he discusses concepts that relate to both art and architecture, in a quest to synthesize something new. Says one passage Omaitz







TOP: Opening night for Constructions at BAYarts, 2017. CENTER: Omaitz in her Kent, Ohio studio. BOTTOM: A model home, a detail component from Constructions.

has underlined: "They ask what can be done with form once it is released from 'classical' determination within a field or ground, when it is no longer given to an external or overseeing eye accustomed to nice, up-down, vertical-horizontal structures or some 'collage' among them. That is what I will call the problem of 'operative form.'"

"I read that book a lot," Omaitz says.

But without all that heady, theoretical apparatus, there are plenty of connections to be found between her paintings and these installations. It's about drawing lines, the way multiple lines work together, and the way they can be both representative and abstract. There's a series of paintings she created years ago, based on the swirling traces of lights shot with a moving camera in the city at night: not streaks of red and white that follow the predictable path as cars move along a highway, but bouncey, dancing trails made when the camera itself is in motion, and lights in its path are, too. They give the dizzy feeling of laser lights at an EDM rave. Not coincidentally, Omaitz did a stint working that scene with a lighting production crew. She took photographs, and painted from them. She still has a big pile of this source material in a drawer in her studio. And you can see that kind of sweeping movement in the sculptural installations, too.

Her painting practice has moved on from that, and any allusions to be found there now are more conceptual than literal: it's pure abstraction, with lines and planes working to frame and divide space like walls and buildings do, but there are no walls or buildings to be found.

The connection between Jen-the-installation artist and Jen-the-painter may be most direct on a technical front. Her assemblage pieces begin not with mountains of raw material hoarded in her studio, but with drawings. She begins planning the installations with a pencil on paper, drawing the room a given work will inhabit, and then finding lines through it, dividing up the space on the otherwise blank page. These are foundational drawing skills, the artist practicing what she teaches at the University of Akron. Then she builds up from the drawings using fabric, thread, and splinters of wood the size of toothpicks. The table in her studio shows such beginnings of half a dozen of her installations. When they are realized in full scale, they interrupt the space and redefine it, just like the drawings do on paper, and just like her ongoing practice of painting. And their individual elements—for example the long curves that establish movement through each whole installation, sometimes in slender strips of wood, sometimes in plastic or metal—look just like they were drawn there with a giant pencil or brush.

"I'm like a trans-media artist," she says. "I do all this large-scale assemblage by engaging sculptural language, but because of my formative experience they still come out of my place as a painter."

INSTALLATION ARTISTS

Sherry Bradshaw
Jeff Chiplis
Cleveland Skribe Tribe
Rebecca Cross
Sarah Curry
Susan Danko
Dana Depew
Sara Jordan Fine
Fresh Eggs Design
John G.
Anthony Gagliardi
Wadsworth Jarrell
Jimmy Kuehnle
Michael Loderstedt and Lori Kella
Christine Mauersberger
Ron Shelton
So Fun Studio (JohnPaul Costello/Erin Guido)
Charmaine Spencer
Olga Ziemska

FILMMAKERS

Bruce Checefsky
Kelly Gallagher
Gabriel Hawes
Laura Li
Dustin Nowlin
Charlotte Taylor
Michael Walsh
Susana Weingarten/Jared Sobotka
Tony Yanick
and more to be announced

PAVILION DEALERS

Amber Ford Collective
ArtCraft Studio
Bonfoey Gallery
Carl Solway Gallery (Cincinnati)
Cleveland Print Room
Cleveland Skribe Tribe
Darius Steward Collective
Harris Stanton Gallery
Maria Neil Art Project
Robert Hartshorn Studio
Sherrie Gallerie (Columbus)
Verne Collection
WGS Productions
Watershed Artist Books
Zygote Press

MUSIC

Bobby Selvaggio
Moustache Yourself
Chris Burge Ensemble
Dan Bruce Trio
Paul Stranahan and Lisa Miralia,
Gong and Electronics
Carmen Castaldi and Mike Sopko,
Drums and Guitar
Kris Morron and Stephan Haluska,
Harp and Guzheng
Matt Kiroff's The Pith and Root of Sleep
Freedom Jazz Collective
Idle Twittering Flute Quartet
Cleveland Cello Quartet

@ 78th Street Studios
1300 West 78th Street – 1305 West 80th Street
Cleveland, Ohio

Musical performances in Studio 019 and Survival Kit

Film screenings in Studio 019

Artist Talks in CWAL Gallery

Hospitality partners: ArtHouse, ARTneo, BAYarts,
Beck Center for the Arts, Cleveland West Art League,
Valley Arts Center, Zygote Press

CAN 18 TRIENNIAL

JULY 7–29

CAN Triennial's visual art curators have scoured 7 counties to bring you a thorough look at art-making in Northeast Ohio. Three floors of xhibits, including site-specific ins allations curated by some of the most knowledgeable minds in the region's contemporary art scene.

Music and film cu ators have selected the region's most accomplished creative practitioners in their media to build a busy schedule of risk-taking, experimental music and cinema.

CAN Triennial Gallery Pavilion will gather the region's finest galleries at a time when the yes of the art world will be on Cleveland, making a destination for collectors from around the region, nation, state and world seeking exemplary art of Northeast Ohio.

Friday, July 6
Benefit Pr view Party

Saturday, July 7
Free Opening Night Party

Saturday-Sunday, July 14-15
Gallery Pavilion

Friday, July 20
Third Friday CAN Triennial Edition

Friday-Sunday, July 20-22
Gallery Pavilion

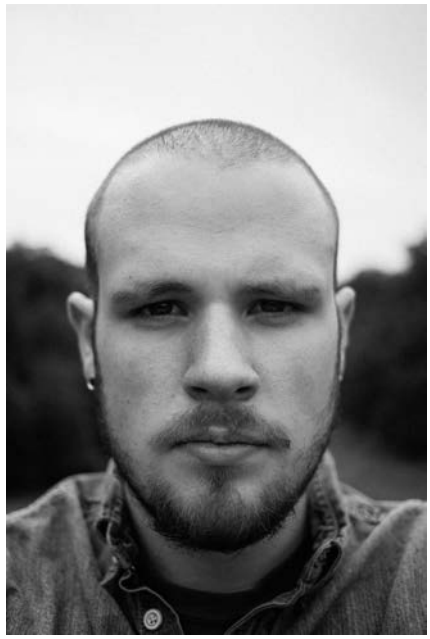
Friday, July 27
Purchase + Exhibition Prize Announcement Party

CAN TRIENNIAL is a production of Collective Arts Network and CAN Journal, with support from

Cleveland Foundation
The George Gund Foundation
University Hospitals
consolidated solutions
78th STREET STUDIOS
CIA Cleveland Institute of Art
WILLIAM BUSTA & JOAN TOMKINS
COUNCILMAN MATT ZONE
COUNCILMAN KERRY MCCORMACK
cuyahoga arts & culture
Ohio Arts Council
Dominion Energy
FORM
AGNES STUDIO
GRAY HAUS STUDIOS



Amber N. Ford



Mike Majewski



Leila Khoury

Amber N. Ford is an artist based in Cleveland, primarily working in photography while occasionally exploring other mediums. Ford received her BFA in photography from the Cleveland Institute of Art in 2016. She is best known for her work in portraiture, which she refers to as a "collaborative engagement between photographer and sitter." Her work has been shown in galleries all around Cleveland. Most recently she was selected as a 2016 Creative Fusion local artist and awarded an Ohio Arts Council Individual Excellence Award for 2017.

Mike Majewski is an artist from Cleveland, with a BFA in photography from the Cleveland Institute of Art. Using photography, Mike creates work encompassing the narrative of place and social structure. Working on dissecting the archetypes and narrative of the post-industrial Midwest. With a combination of written word, sequencing, and photographic objects, his work analyzes the constructs of a region and the social fabric that holds it all together.

Leila Khoury (b. 1993) is a Cleveland-born artist based in Chicago. After receiving her BFA from the Maryland Institute College of Art, Leila opened ZAINA Gallery in Cleveland's 78th Street Studios. In addition to her curatorial work, Leila also taught at the Orange Art Center and worked as an apprentice for Sadeer General Trading & Contracting Company, Kuwait. She is currently in her first year of studies toward a Master in Architecture at the School of the Art Institute of Chicago.



Details from works of Christine Ries, Ikuko Miklowski, Mark Yasenchack, Janet Luken, Randy Maxin, and Katina Pastis Radwanski.

This collection of six artists share a co-operative studio space in the ArtCraft Building, a longtime home for artists and makers, in the former garment district a few blocks east of downtown Cleveland.

Our presentation will focus on current artwork, recent collaborations and forays into new materials or themes. Our goal is to engage CAN Triennial and FRONT patrons with finished works as well as a demonstration of our creative process as a diverse group of studio artists. Here are brief introductions to the six artists who call the 6th Floor Studio in the ArtCraft Building home:

Janet Luken, artist and educator, expresses how she emotionally responds to many subjects through dynamic lighting, custom color and landscape elements. Currently, Janet is creating a nighttime series of paintings titled Roots and Dreams. The stories behind these represent family relationships, human and planet balances, and reflections about our place in the universe.

Randy Maxin is a Pittsburgh-born/Cleveland-based artist. He is a gallery owner and manager, curator and collaborator. Known mostly for abstract paintings and collages, Randy's body of work reveals his training in and passion for painting, film and photography. Currently, Randy dedicates his time to Ramparts Gallery, which he co-owns with Mark Yasenchack. They have recently opened at 78th Street Studios in Cleveland's Gordon Square neighborhood.

Ikuko Miklowski was born in Sapporo, Japan, and came to the US in 1995. She began to study pottery making in 1998, and quickly developed an award-winning signature style. Ikuko has traveled extensively in Japan visiting the ancient kiln sites of Imbe, Echizen, Shigaraki, and Mashiko among others. Ikuko has received art training in the US at Tri-C.

Katina Pastis Radwanski finds balance as both a painter and a sculptor. Employing a meditative sketching technique, she lands upon an image which she feels has both significant personal meaning and visual strength. The resulting pieces most often portray human interactions, contemporary political climates or her own life experience. These are intended as open-ended statements to be interpreted according to the observer's frame of reference.

Christine Ries depicts her journey of living in Northeast Ohio by painting the individuals who enter her life as well as the surrounding landscapes. Her use of emotional color projects a certain mood to her compositions and tells the story of her subjects. Color is broken into shapes as she continues to push her work into abstraction.

Mark Yasenchack is a teaching artist whose studio work is transitioning from ceramic vessels to mosaic murals. Artist-made clay tiles are featured in his mosaics and are used to create field tile that resemble old cobblestone roads or stone walls unearthed in archeological digs. He is co-owner of Ramparts Gallery with Randy Maxin.

Throughout CAN Triennial and FRONT, the 6th Floor Artists Studio will be open for studio tours for individual art enthusiasts or interested groups. Please call Mark Yasenchack at 216.407.3685 to make arrangements for your visit.





LEFT TO RIGHT: Julian Stanczak, Teasing Green, 24" X 24"; Debra Lawrence, Back to Basics A, 23" X 23"; and Dana Oldfather, Budding, 30" X 30"





LEFT TO RIGHT: Amber Kempthorn, Watching You Has Made Me Lonesome, 30" x30"; Marilyn Farinacci, Untitled No. 5; Laurence Channing, Headlands Evening 42" x 42"

by Diane Schaffstein

The Bonfoey Gallery is pleased to be exhibiting in the CAN Triennial gallery pavilion on July 14 and 15, and from July 20 through July 22. We will be showcasing the artists' works that are hanging in our gallery at 1710 Euclid Avenue for the months of July, August, and September. These will include the paintings of **Julian Stanczak**, sculptures of **Barbara Stanczak**, textual drawings of **George Fitzpatrick**, drawings of **Andrea Joki**, mixed media collage work of **Amber Kempthorn**, antique painted linen canvases of **Deb Lawrence**, abstract paintings of **Dana Oldfather**, contemporary portraiture of **Frank Oriti**, and the color field paintings of **Marc Ross**. Also included will be works of other gallery artists such as **Laurence Channing**, **Marilyn Farinacci**, **Erik Neff**, and **Dan Tranberg** among others.

For more information, please contact The Bonfoey Gallery, 216.621.0178, or visit our website at bonfoey.com.

Upcoming Exhibitions

Julian & Barbara Stanczak: Flowing Form, June 23–July 21

George Fitzpatrick: Twelve Poets, August 3–September 1

Aspects: Andrea Joki, Amber Kempthorn, Deb Lawrence, Dana Oldfather, Frank Oriti, Marc Ross, September 7–October 5



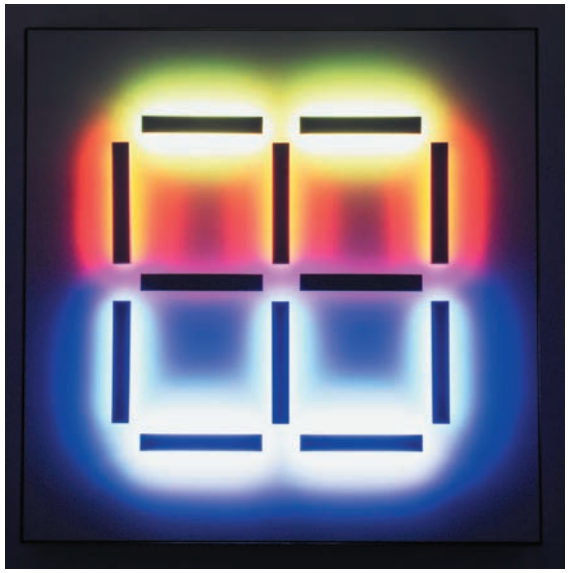


LEFT: Frank Oriti, I Got Stripes, 40" X 30". RIGHT: Erik Neff, Lift, 36" X 40"











LEFT: Ann Hamilton, book weight bb (human carriage), 2009/2010. Archival inkjet print. Edition of 10 + 2 artist proofs. Image size: 58.5 x 42 inches; paper size: 60 x 44 inches; framed: 62.75 x 46.75 inches. ABOVE RIGHT: Erwin Redl, Reflections, on Patterns and Signs, 2015. Light painting 12 RGB LED-bars on white board with stainless steel frame, microprocessor, 36.5 x 36.5 x 3.5 inches. Edition of 10. BELOW RIGHT: Ann Hamilton, near-away, 2013. Slices of paperback books, cheese cloth, string, bookbinders glue, abaca paper, methyl cellulose, steel wire. 19.5 x 23 x 3.25 inches.

Founded in 1962, Carl Solway Gallery celebrates its 55th year in operation. The gallery was elected to the Art Dealers Association of America (ADAA) in 1968 and more recently joined the International Fine Print Dealers Association (IFPDA). Carl Solway Gallery is the only member of the ADAA in the tri-state region of Ohio, Kentucky and Indiana. The gallery occupies 12,500 square feet of space in an historic warehouse in Cincinnati's West End neighborhood.

Carl Solway Gallery specializes in modern and contemporary art including painting, sculpture, graphics and new media incorporating video and electronics. Gallery activities include fabrication of large-scale sculpture, publication of print editions and multiples, organization and circulation of museum exhibitions worldwide, and corporate collections consultation and installation.

Ann Hamilton is internationally known for large-scale multimedia installations. Her ephemeral environments create immersive experiences that poetically respond to the architectural presence and social history of their sites. In addition to these large installations, she is known for smaller-scale multiples and print editions. Among her many honors, Hamilton has been the recipient of the MacArthur Fellowship, NEA Visual Arts Fellowship, Louis Comfort Tiffany Foundation Award, Guggenheim Memorial Fellowship, Skowhegan Medal for Sculpture and the Heinz Award. She represented the United States in the 1991 São Paulo Bienal





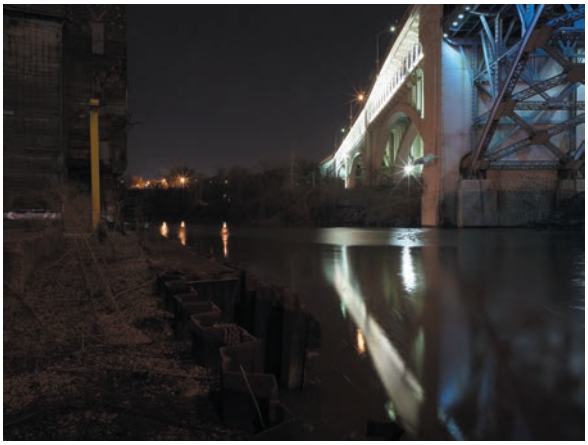
Works of Alan Rath. LEFT: Running Man On Chinese Stand II, 2015. Wood, acrylic, Delrin, Garolite, aluminum, polypropylene, custom electronics, LCD, 23 x 15 x 15 inches. ABOVE: Bostock, 2012. Aluminum, FR-4 polyethylene Delrin custom electronics LCDs, 81 x 45 x 33 inches. Images courtesy of Carl Solway Gallery.

and the 1999 Venice Biennale, and her work has been extensively exhibited around the world.

Born in Lima, Ohio, in 1956, Ann Hamilton received a BFA in textile design from the University of Kansas in 1979 and an MFA in sculpture from the Yale School of Art in 1985. From 1985 to 1991, she taught on the faculty of the University of California at Santa Barbara. In 1992, she established her home and practice in Columbus, Ohio. Since 2001, she has been a professor of art at The Ohio State University.

Alan Rath has made contributions to the field of contemporary sculpture and new media that have received significant acknowledgement worldwide. His work is included in such major collections as the San Francisco Museum of Modern Art, the Whitney Museum of American Art (New York), the Walker Art Center (Minneapolis), the Cincinnati Art Museum, the Los Angeles County Museum of Art, and the Hara Museum (Tokyo). Born in Cincinnati in 1959, he lives and works in the San Francisco Bay Area.

Erwin Redl—an Austrian-born artist based in Bowling Green, Ohio, and New York City—is best known for large-scale light installations for art museums, public buildings and corporations. His work transforms the medium of light into immersive, tangible experiences for viewers. His architectural environments translate complex mathematical algorithms and other methods inspired by computer code into contemplative, minimalist spaces further activated by his use of motion and rhythmic sequencing.






TOP ROW, LEFT TO RIGHT: Michael Loderstedt, Mill Bridge; Lori Kella, Ice and Open Water; Greg Martin, Cathedrals. LEFT: Aja Grant, Calendula.

The Cleveland Print Room is a nonprofit community darkroom, education center, workspace, and dedicated photographic gallery. Through advocacy we advance the art and appreciation of the photographic image by providing affordable access to our darkroom, exhibitions, educational programming, and collaborative community outreach. The greatest strength of our organization is the creation of innovative programming and exhibitions that bring forward ideas, issues, and perspectives relevant to our times.

The artists Cleveland Print Room will represent at the CAN Triennial Gallery Pavilion are **Aja Grant**, **Lori Kella**, **Michael Loderstedt**, **Greg Martin**, and **Arnold Tunstall**.

Emerging artist **Aja Grant** is a photographer documenting the corners of Cleveland, and how this city has shaped our relationships: inviting people to think about relationships with the self and their surroundings, and how to manipulate our environment in a positive sense.

Lori Kella is an artist who explores historical, environmental, and personal connections to the land by creating artificial landscapes and photographing them to reveal hidden narratives and uncanny views of commonplace scenes.

Michael Loderstedt works to reveal histories, geographies and habitats of this region with new photographs examining Cleveland's uneasy relationship with its boundary waters. In a series of recent work entitled Dark Waters, Loderstedt photographs at night with homemade film cameras and digital cameras mounted with vintage lenses.

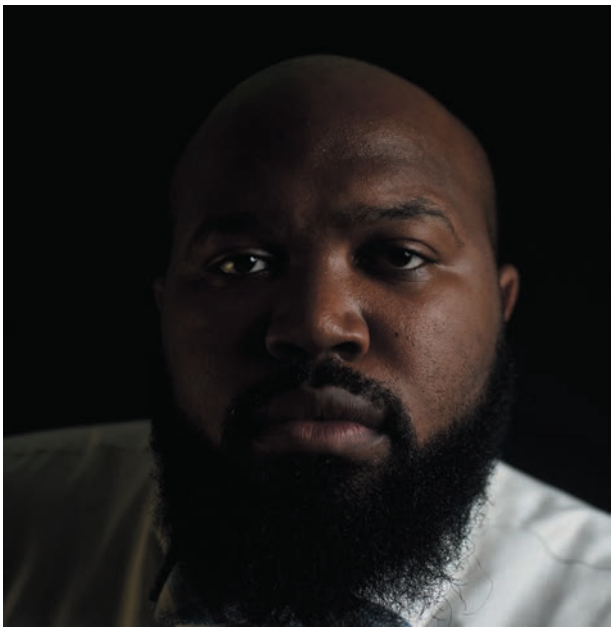
Clevelander **Greg Martin** is an artist and designer who has been using the historic wet plate collodion photo process as a means of artistic exploration and creative expression for the past fifteen years. His fascination with the cityscapes of Cleveland has manifested itself in a series of images exploring the city he loves. Martin's recent work pushes the boundaries of this challenging medium, using it in ways that exploit its specific attributes, nuances and inherent difficulties, and celebrating its sculptural qualities to address contemporary issues and push its aesthetic into new and unexplored regions.

In his current work, **Arnold Tunstall** explores the glut of imagery that we encounter daily, and how we process and order this visual language. He also continues to be fascinated by black and white film and the resulting surreal or theatrical quality that is often heightened when we see the world in monochrome.

In addition, we will offer a variety of artwork by Cleveland Print Room artist-members.

ART DEALER

DARIUS STEWARD & JUSTIN WOODY



Darius Steward



Justin Woody

Darius Steward

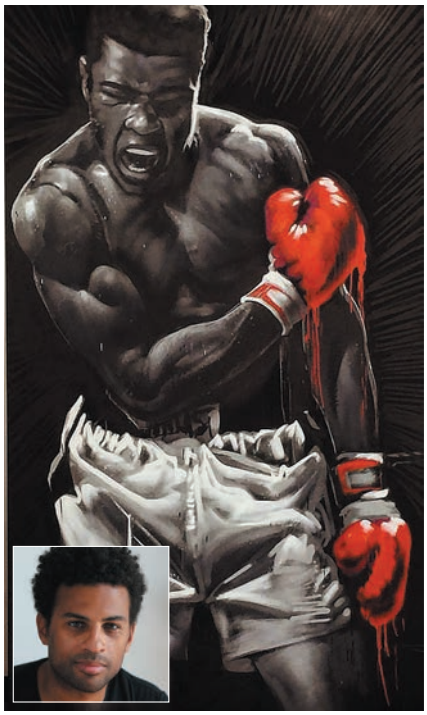
Darius Steward is a visual artist and educator currently living in Cleveland, Ohio. He graduated from the University of Delaware obtaining a Master of Fine Art degree in May 2010. His undergraduate work was completed at the Cleveland Institute of Art, where he had a concentration in drawing and painting. Since graduating, Darius has shown artwork with Museum of Contemporary Art Cleveland, Tregoning & Company, Zygote Press, William Busta Gallery, FORUM artspace, Kent State and Cleveland Clinic. He has completed murals with INTER|URBAN art initiative and MidTown Cleveland, and recent articles about his achievements have appeared in *Canvas*, *Cleveland Scene*, and *Hyperallergic*. In addition, Darius has a collection of his work at the Federal Reserve Bank of Cleveland, the Cleveland Clinic, The Presidents' Council, and the University of Delaware, and was awarded a 2016 Creative Workforce Fellowship. Starting June 2018, Darius will be working full time with the Cleveland Museum of Art as the Scholar Squad manager. In July, Darius will be showcasing some of his artwork as part of FRONT International as well as the CAN Triennial.

Justin Woody

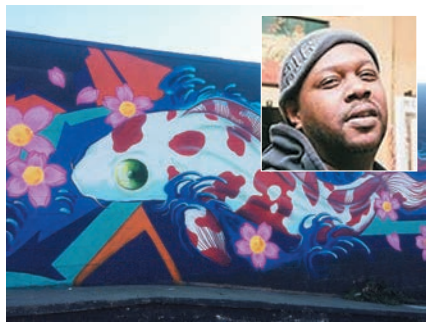
Justin Woody is a Cleveland-based artist and actor, born and raised in Canton. He received a BFA in painting from the Cleveland Institute of Art (CIA) in 2015. Justin has long been involved in plays and musicals in Canton and the Greater Cleveland area. Some of his favorite roles include Donkey in *Shrek, the Musical* at both Near West Theatre and Mercury Summer Stock in Cleveland; Lumiere in *Beauty and the Beast* and Snoopy in *You're a Good Man Charlie Brown* at the Canton Players Guild, where he was most recently cast as Gator in *Memphis*; and his upcoming lead role as Youth in *Passing Strange*, this summer at Cleveland's Karamu House.

Woody recently completed his six-month artist residency at the new Praxis Fiber Workshop, where he worked with the beautifully talented Annmarie Suglio, and Jessica Pinsky. There, he continued to learn traditional weaving techniques using hair, jewelry, blunt raps, and clothing. In November, 2017, Justin opened *NAPS*, his first two-man show at Praxis, with fellow CIA graduate Marcus Brathwaite.

The influential Cleveland graffiti crew CST (Cleveland Skribe Tribe) was active around the turn of the millennium until its members followed careers to Japan, Atlanta, California, China, and Brooklyn. They reunite in Cleveland in Summer 2018 for several mural projects, including one at CAN Triennial.



Tobias France, aka Bias, joined CST after meeting SANO at a mutual friend's graduation from the Cleveland Institute of Art. Bias continued his involvement with CST through his high school years, and later graduated from CIA, earning a BFA in industrial design before landing a career as an automotive designer at Ford Motor Company in Dearborn, Michigan. He lived six years in Japan doing production and conceptual design for Mazda, where his design expertise contributed to the creation of both the Nagare and Kodo design philosophies. He currently resides in Irvine, California, visioning the future for Hyundai North America. He is the designer of the Hyundai N 2025 Vision Grand Turismo concept car, which debuted at the Frankfurt Auto Show last year and will make its virtual world stage debut on Sony's PlayStation 4 this November with the release of Polyphony Digital's *GT Sport*.



Naijal "DAYZ" Hawkins has been an active member of Cleveland's art scene for more than twenty years. His skills include drawing, painting, mural painting, graphic design, and tattooing. He began painting murals at age thirteen. In 1995 he was introduced to SANO and became a member of the Cleveland Skribe Tribe (CST). Within the crew DAYZ found guidance, knowledge and brotherhood through his older peers, who inspired him and helped define those skills. He is a graduate of the Cleveland School of the Arts. DAYZ's credits include murals in the Rock & Roll Hall of Fame, the voting rights murals in Selma, Alabama, and countless works of street art. In 2013, he opened Red Lion Tattoo, which is located minutes from downtown Cleveland. He is one of the most sought-after tattoo artists in the Cleveland area. DAYZ has worked with teens to produce murals for Cleveland summer youth programs. He has also mentored young adults who were inspired by tattooing. Today he continues to strive for greatness through his art, shared with the public on walls around the city and through tattoos on people's skin.

Kevin "mr. soul" Harp is a graphic artist, illustrator, and painter born to Cleveland's Lee-Harvard neighborhood. He established his career in Atlanta's music scene through Patchwerk Recording Studios during the late 90s and early 2000s as a graphic artist working with Interscope Records, Def Jam, and a long list of affiliated recording artists



and athletes who have grown to national and international brand recognition. Childhood experiences—including the allure of fast money from drug distribution, theft, and other criminal activity—informed mr. soul's work. But art intervened. He became a member of Cleveland's elite graffiti crew, DEF (Doin' Everything Funky), which later evolved into CST (Cleveland Skribe Tribe), led by the city's acclaimed "king," SANO. When he moved to Atlanta, mr. soul was a founding member of the art collective City of Ink, which helped to build a foundation for underserved creatives there. Today mr. soul is back in Cleveland with family and with purpose, to help create opportunities for other artists in his hometown.



Ron Sims II was born in the Glenville neighborhood of Cleveland, and it was there that he discovered his love for art and painting. The neighborhood was a flourishing bed of creativity. During his childhood the hip-hop movement was booming, and its presence was reflected in the colorful graffiti pieces that decorated his neighborhood. These pieces had a strong influence on his artistic development. As a teen, Ron attended the Cleveland School of Science and spent his high school years laying the creative foundation for advanced graffiti

styles in the Midwest. As a member of the Cleveland Skribe Tribe he helped elevate the art form by diligently painting the underbelly of the city with complex and abstract letter forms. Ron studied fine art, sociology and cultural anthropology at Ohio Wesleyan University. After graduating in 2000, he moved back to Cleveland, where he continued to produce art and helped prepare the youth of Cleveland for an academic future. In 2004, Ron moved to Fuzhou, China, to study the language and culture. There he connected with local and international graffiti artists to continue the evolution of the art form. While in China he produced a popular podcast, *Black Man in China*, that satirized his experiences of culture shock. Ron currently resides in Cleveland and continues to produce art, blog and teach coding.



Cleveland native **SANO** (SimplArtNice-Outlinez, SunnyAndNiceOutside) began tagging in 1983 after a trip to Japan, where he saw a graffiti piece that read, "Hiphop don't Stop." As one of the founding members of Doin' Everything Funky, a well-known north coast graffiti crew, he left his mark on the walls of the city. His Panik Zone piece on the Red Line was a classic favorite. After a domestically turbulent childhood that resulted in the loss of both parents, he channeled his energy into graffiti and art programs. By 1992, SANO, Task, Twig and Script would link with Bias, DAYZ and Tace to form CST/RTA crew. For Serchlite Music, he designed a logo used in the liner notes of Nas's *Illmatic* album. In 1999, he became an advisor to the Rock & Roll Hall of Fame's hip-hop programs. He was instrumental in Cleveland's first aerosol art festival, City Xpressions. He relocated to Los Angeles, where he worked on commercial murals, taught, and organized educational programs, classes, and summer camps. In 2011, he was part of the *Art in the Streets* exhibit at the Museum of Contemporary Art in Los Angeles. In 2014, he collaborated with Rocking The Nations crew in *Scratch*, an exhibition of LA graffiti art legends at ESMoA, curated by David Brafman of Getty Research Institute, where he was highlighted in the *LA Liber Amicorum* ("book of friends") which became part of the Getty rare books archive. In 2015, SANO and RTN painted acrylic murals at the California African American Museum. He was selected as part of Next Level USA's 2018 Team Cambodia, a hip-hop diplomacy and cultural exchange program sponsored by the US State Department. His graphic design, print, and production studio is in Los Angeles.



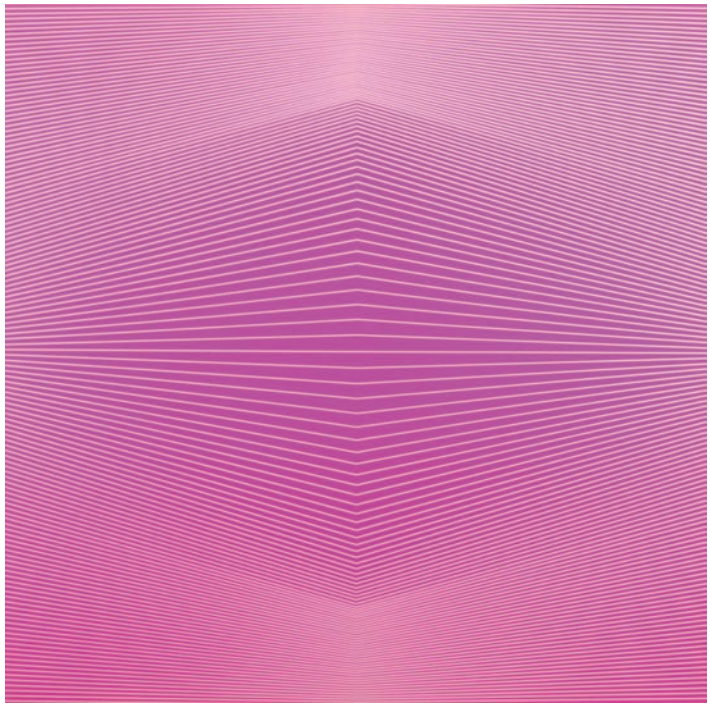
SWIMR CST, also known as Osman Alim Muhammad was born and based in Cleveland, taking the name Task38 of the Cleveland Skribe Tribe crew. Earning his place in "The History of American Graffiti," his indisputable talent and creativity has been exhibited on a multitude of projects and has achieved multiple creative and advisory roles with the Rock & Roll Hall of Fame, among other momentous endeavors. His career has led him to collaborate with In Creative Unity, out of Los Angeles, on commercial mural work. SWIM is currently living in Cleveland and Austin, Texas, where he continues to share his cultivated ingenuity by producing live aerosol art and murals, designing graphic art, and leaving his permanent mark with custom tattoo work.



Vincent Ballentine is an Ohio-born mural artist who uses spray paint to create massive portraits and landscapes. Currently residing in Brooklyn, New York, Vincent has become a mural arts instructor for underserved and incarcerated youth. As a street artist, his work can be seen across the United States and internationally. Vincent's artistic style is bold and impactful, with influences from graphic novels, digital imaging and graffiti. All of the credit for his success is owed to his humble beginnings as an underling in the legendary CST crew. After years of riding the RTA and being inundated by the works of DAYZ, Bias, Task, and Tacer, he had a chance encounter with one of the crew members. Invited by DAYZ to the home of Doin' Everything Funky, Vincent met with SANO and began his quest to become one of them. He actualized his dream in early 2000 upon earning a degree from University of the Arts in Philadelphia. Returning to Cleveland with a newly developed set of skills, Vincent adopted the crew's style and techniques. Years later, he has become an influence to others, as his mentors were for him.

HARRIS STANTON GALLERY





LEFT: Khehla Chepape Makgato, Mphimiphi. Mixed media on canvas 25" x 23", 2018. RIGHT: Julian Stanczak, Brim Variant. Silkscreen on plastic, 34" x 34", 1973

The Harris Stanton Gallery is now celebrating over thirty years of offering the finest original artwork to its international clientele. We opened in 1987 in Akron and expanded to our second location in Cleveland in 2014. Additionally, we participate in art fairs in New York City to expose our artists to a more widespread audience. The gallery's eclectic collection of regional and international fine art ranges in style from traditional to abstract contemporary and includes paintings, drawings, original graphics, sculpture, glass, photography, and ceramics.

Three of the artists we will exhibit during the CAN Triennial are Khehla Chepape Makgato, Alexander Befelein and Julian Stanczak.

Khehla Chepape Makgato is an up-and-coming South African artist who is gaining international recognition. He has exhibited on three continents and was featured on CNN International for his innovative use of recycled materials and his promotion of the arts in South Africa.

German artist **Alexander Befelein** is a master of watercolors but is best known for his subtle etchings of the cities he has visited, capturing in a few delicate strokes the essence of place. He has regularly exhibited in numerous galleries in Germany, Switzerland, France, Austria, Japan, and the United States.

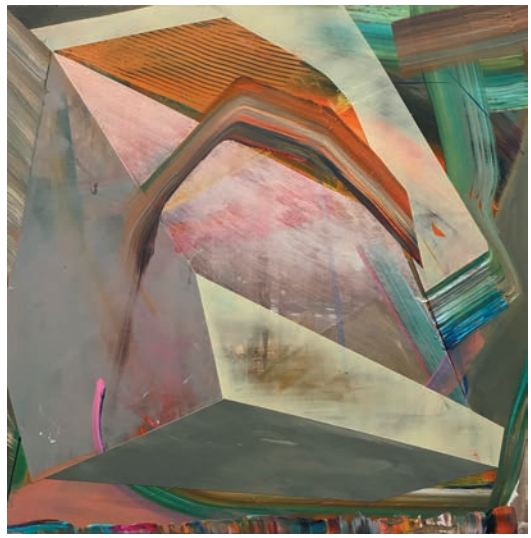
After escaping a Siberian labor camp during World War II where he permanently lost the use of his right arm, **Julian Stanczak** moved to the United States in 1950 and earned degrees from the Cleveland Institute of Art (CIA) and Yale University. His meticulously crafted perceptual art—layered patterns of color with effects of transparency and light—represents a conscious decision to leave his wartime experiences behind him. Stanczak's work has been extensively exhibited internationally and is represented in more than 85 museums and 100 public collections. His mural Canvas City has been repainted in downtown Cleveland as part of the FRONT exhibition.



Alexander Befelein, Cleveland. Watercolor on paper 15" x15", 2016

MARIA NEIL ART PROJECT







FAR LEFT: Jen Craun.
TOP: Jenniffer Omaitz.
LEFT: Michelangelo Lovelace.

Launched in 2012 by art collectors and patrons John Farina and Adam Tully, Maria Neil Art Project is dedicated to showcasing the art and artists of Cleveland, as well as art and artists that are new to Cleveland. The mission of Maria Neil Art Project is based on its founders' vision of presenting the rich mix of talented artists in the city and making art collecting more accessible and attainable to a wider audience. The gallery offers contemporary paintings, works on paper, sculpture, photographs and other media. The gallery maintains an ongoing close creative relationship with its own roster as well as a strong collaborative relationship with other galleries and artists.

Though they closed their gallery space in October of 2017, they have found a new vitality by 'popping up' around the city and elsewhere, offering art in unique spaces. Now they are popping up at the CAN Triennial!

Maria Neil Art Project has developed a focus on the spirit and work of a lively collection of artists whose work embodies both skill and risk-taking. They partner with artists who are relevant to the current contemporary atmosphere, and they create opportunities for new and emerging artists. The artists showcased in their booth are cool, contemporary, and all-things-Cleveland—award-winning, nationally and internationally recognized local artists. Their talent is just as diverse as the mediums they work in. Stop in and take a moment to view, enjoy (and buy!) their work to add to your personal or corporate collection. This booth is proud to showcase the fine works of:

Cathie Bleck
Pita Brooks
Timothy Callaghan
Adam Chuck
Jen Craun
Michelangelo Lovelace
Jenniffer Omaitz
Kristin Rogers





LEFT: Breaking Away, digital sketch for Rob Hartshorn. CENTER: Digital sketch by Rob Hartshorn. RIGHT: Preparatory sketch by Sharon Pomales

Hartshorn Studios presents "*Questioning Identity*"

A discussion by six artists on gender and identity.

It used to be so simple. There were two choices: female and male. Today, it is a multiple-choice question, and even the word "choice" presupposes that we have one.

Who are we then? If science can't tell us who we are, is it really up to each of us to figure it out on our own? But it may not be up to us! With so many external influences redirecting and undermining our self-perceptions, are we really deciding for ourselves? As social animals, are we being manipulated and living someone else's agenda?

For this exhibit, six artists ask you to put aside your preconceptions. We present multiple faceless images of possible choices along the widening spectrum of gender and identity. We ask that you put yourself in place of what you see. Wear that body, and see how it fits. Pause, take a deep breath and reflect on where you stand and why.

Rob Hartshorn

Rob Hartshorn, owner of Hartshorn Studios, is a fourth generation artist best known for his award-winning portraits in oil, luminous glazing techniques and exacting attention to detail. Rob works internationally, painting official portraits of prominent executives, civic leaders and families.

Sharon Pomales

Born and raised in San Juan, Puerto Rico, Sharon Pomales is a contemporary realist artist working in oil and pastel. She exhibits regularly in galleries and museums nationwide and is featured prominently in art publications. Sharon is a member of the Portrait Society of America, American Women Artists and International Guild of Realism.

David Adshade

Canadian artist, David Adshade received the Art Gallery of Ontario Scholarship and the Peoples Choice Award at the Toronto Outdoor Art Exhibition. David works as a industrial abstract impressionist, an exploration of metal-based paints with applied reactive solutions combined with traditional art materials.

Lila Rose Kole and Arte Popular Apatrida

Lila paints in the style of the New American Tonalists, a contemporary interpretation of nineteenth-century artists who expressed the poetry of nature in their works. During world travels she encountered multimedia artist Keno and moved to Berlin to immerse and collaborate.

South American born Keno studied in Peru, Cuba, Chile, and Mexico. Using the name Arte Popular Apatrida, Keno developed his art in the centre of social and political turmoil working with dissident artists. In Berlin since the fall of the Wall, he has been an actor in the art squat movements throughout Europe.

Fred Gearhart

Gearhart is a prolific sculptor and teacher. He has shown work throughout northern Ohio—in Cleveland at the Sculpture Center and Artists Archives of the Western Reserve, in Gibsonburg at *Sculpture in the Village*, and at the Massillon Museum of Art—as well as in galleries and collections throughout the Midwest.

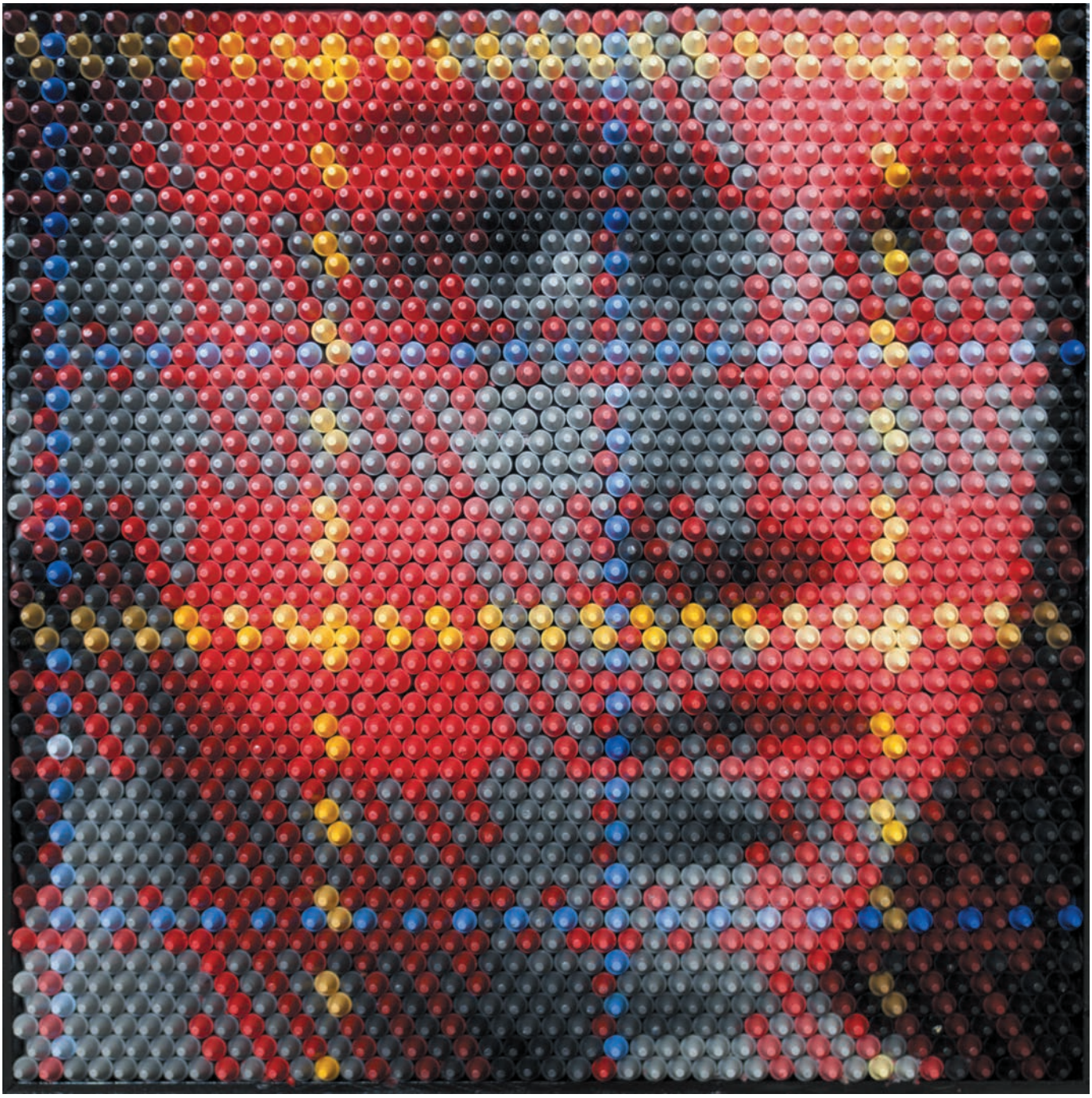




LEFT: You Are Here by David Adshade. RIGHT: Digital sketch by Lila Rose Kole



LEFT: Peek a Boo by Fred Gearhart.

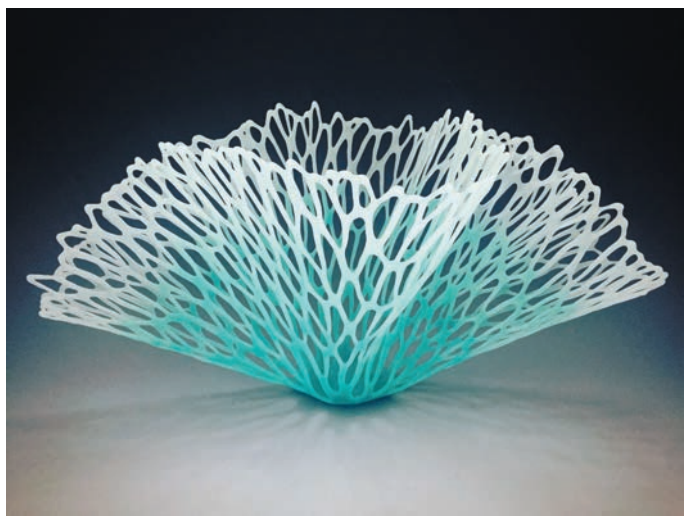


Sherrie Gallerie strives to continually show the absolute best in contemporary art and art jewelry. By representing international, national, and local artists in all media, Sherrie Gallerie offers a refreshing variety in both concept and craftsmanship. From the intricate patterns of Italian glass to unique approaches in art jewelry, every piece in the gallery is tied together by its supreme creativity and masterful skill. New exhibitions are opened in the front gallery each month, while a comprehensive collection of Sherrie Gallerie artists is on continuous display in the back of the gallery. Sherrie Gallerie's main goal is to facilitate meaningful connections between the art and the viewer, and to promote the development of art collections for all.









FACING PAGE: Christian Faur, Melodie 74. Hand-cast encaustic crayons, 14.5 x 14.5 x 3.25 in.
THIS PAGE, CLOCKWISE FROM TOP LEFT: Melinda Rosenberg, Unfolding Spring. Aniline dyes and paint on birch, plywood, maple and barn siding, 30 x 66 x 11 in.; William Ortman, Emerald Celestial Moon. Blown glass, 16 x 13 x 6 in.; Lauren Eastman Fowler, Vitre Flora. Glass, 10 x 25 x 13 in.; Laine Bachman, Aquatic Pumpkins. Acrylic, 12 x 16 in.





ABOVE LEFT: Kawase Hasui, ABOVE RIGHT: Sarah Brayer. LEFT: Daniel Kelly.



The Verne Collection of Japanese Art was established in 1953. The private collection has had works on loan to the Metropolitan Museum of Art in New York, the Cleveland Museum of Art, and the Fogg Museum at Harvard.

The gallery specializes in antique and contemporary Japanese prints, as well as prints and paintings by American artists living in Japan.

The Verne Collection is a national and international art gallery. The gallery exhibits or has exhibited at the famous Park Avenue Armory in New York; INK Miami Art Fair; Art Basel in Miami Beach; the LA Art Show; the Fine Print Fair at the Cleveland Museum of Art; the Naples Art, Antique & Jewelry Show; and many other major art fairs throughout the United States.

Located in Little Italy in the University Circle area of Cleveland—a few minutes' drive from the Cleveland Museum of Art—the Verne Collection is the most important contemporary Japanese print gallery in terms of quality in the world. This year is the 65th anniversary of the Verne Collection.

Discover the beauty of simplicity at the Verne Collection.

WATERSHED ARTIST BOOKS



Wendy Partridge, Restoration Area

Anna Tararova
Anna Tararova was born in Russia. She received an MFA in printmaking from Ohio University. Anna is a printmaker and papermaker. She completed artist residencies at Women's Studio Workshop, the Center for Book and Paper Arts at Columbia College Chicago, the Morgan Conservatory, and Dundee Contemporary Arts, and she exhibits her work internationally. Anna teaches papermaking, printmaking, and photography classes for children and adults.

Wendy Partridge
Wendy Partridge's books are about specific times and locations: an unplowed prairie remnant at the height of summer or a hike through a recently restored wetland. Her text is always her own and set by hand with lead or wood type. Making a book is a many-month endeavor that evolves from ideas and sketches to pared down text and mock-ups of the book's structure. Because of all the planning and because setting type by hand is such a slow process, she enjoys creating images that emerge more spontaneously, using processes like monoprinting and pressure printing.

Michael Gill
Michael Gill came to woodcut and letterpress printing as a writer, looking for a way to pass along stories and poetry to his children when they were learning to read. His books are not autobiographical, but are entirely of his life, with stories involving bicycles, trains, bonfires, cats, a pocket full of coins, moonlight, and litter. The scenes are inspired by Cleveland, with examples of specific buildings, vernacular architecture, skeletal trees, and local graffiti, all rendered in multicolor woodcut prints.

Jacob Koestler
These books conflate the traditional idea of a camera's ability to document reality. By focusing on confusing and overfilled compositions and embracing photography's intrinsic flaws, such as light leaks and multiple exposures, Koestler portrays the invisible histories that inhabit our landscapes. While *Something in the Way, but Barely There* uses a waterlogged book of illustrated ghost stories as its catalyst, *Even When I'm Here, I'm Gone* depicts the act of daydreaming; in this book, the idea that our thoughts can be somewhere different than our physical body is complimented by Noelle Richard's drawings of dystopian landscapes similar to those found in science fiction.

Michael Loderstedt
Michael Loderstedt creates artist books, largely combining photographic images and text, in both traditional printmaking and digitally-produced formats. The works examine diverse subjects from early colonial sites in North America to the artist's own family history, as well as collaborations with many contemporary writers, and explore a variety of formats including cloth-bound folios, accordion structures and simple one-page formats. His unique books are held in many private collections, as well as the Cleveland Museum of Art, the Center for Book Arts in NYC and the Kupferstiche Kabinette in Dresden, Germany.



Gary Spinosa, Lifeforce.



Randall Tiedman, Deep Water Carousel.

WGS Productions is proud to present three artists who, for decades, have made a significant contribution to the Cleveland art scene. It was during his time in Cleveland that Gary Spinosa developed his unique brand of ceramic and mixed media works. Randall Tiedman and Michael Prunty were fully engaged in the best painting of their lives when they were suddenly taken by heart problems.

Gary Spinosa (b. 1947 Nashville, Tennessee) came to Cleveland to attend the Institute of Art and graduated in 1972. He dabbled in painting and printmaking but found his true calling in sculptural creations. His subject matter is very different from other sculptors: animals, birds and humans are often blended together with antiqued and polychromed finishes, evoking an ancient, spiritual, mystical nature. Pieces range in size from small, talisman-like "stones" to mummies, architectural shrines and large, free-standing figures.

Randall Tiedman (1949-2012) was a life-long Clevelander who endlessly explored landscape and figurative subjects. His 1980s pastel and acrylic landscapes exploded with color and energy, similar to Charles Burchfield's paintings. The 1990s produced more expressive acrylic and oil paintings of figures and mechanical devices. But the last six years of his painting career were devoted to visionary works he called "Inscapes," majestic views conjured from random memory and driven by classical music. Most of these works were done on a large scale and are reminiscent of the historic Hudson River School vistas, full of awe and wonder.

Michael Prunty (1952-2015) was a long-time illustrator and creative advertising director both in Cleveland and Los Angeles. He had art school training at the Cooper School and CIA, gravitating to watercolor painting. Michael saw the beauty in everything around him, but his favorite subjects became the Flats and the Cuyahoga River, incorporating nature and the industrial city. His mastery of the transparent watercolor medium allowed him to imbue his compositions with magical qualities of light and atmospheric effects.



Michael Prunty The Flats.

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lakewood,ohio
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MONIKER
IDENTITY LOST AND FOUND
DOCUMENTING THE RAILROAD'S UNDOCUMENTED ART FORM



From the collection of Michael Green

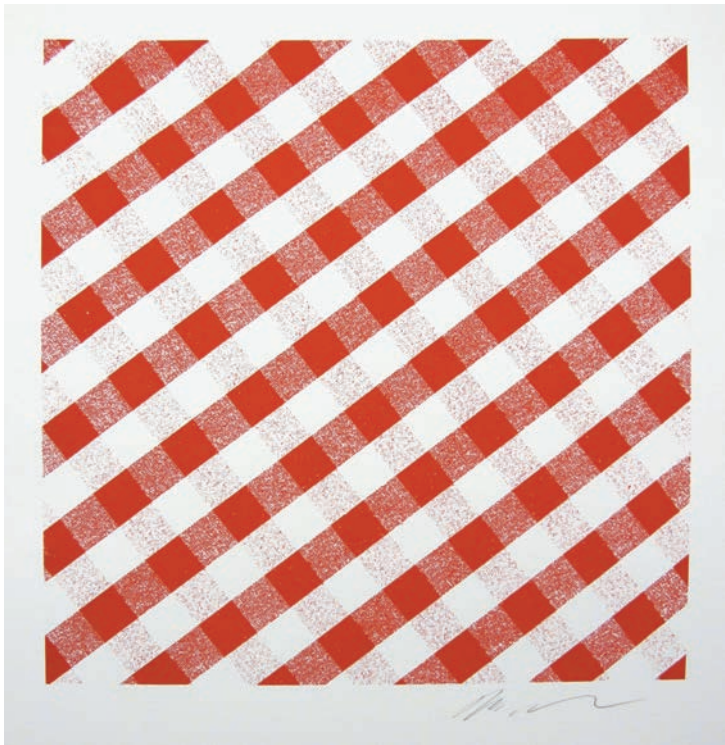
OPENS SATURDAY, JUNE 23 • 6:00–9:00 PM
FREE ADMISSION • CONTINUES THROUGH OCTOBER 21

massillonmuseum.org
330.833.4061
121 LINCOLN WAY EAST
DOWNTOWN MASSILLON

MASSMU
MASSILLON MUSEUM

ZYGOTE PRESS







TOP LEFT: Yana Mikho-Misho. ABOVE: Michelle Grabner. LEFT: Sarah McKenzie.

Zygote Press is a community art organization and open-access print workspace that has hosted local artists and international residencies for decades. At the Zygote Press booth, you will find silkscreens, etchings, aquatints, plate lithographs, letterpress and monoprints.

Some limited edition, fine art prints were created at Ink House, Zygote's secondary facility in the Waterloo Arts District, where our experienced printers work with nationally known artists. Other artworks were made by Northeast Ohio artists who work in our collaborative, completely nontoxic shop, located in AsiaTown at 1410 East 30th Street, just a mile east of downtown. We hope you will stop by our shop and gallery while you are in town!

Please visit zygotepress.org or call 216.621.2900 for additional information, open hours and summer programs.

Zygote featured artists at the CAN Triennial include:

Amy Casey, who creates beautifully intricate etchings

Jen Craun, mixing hard-edged geometry into richly worked backgrounds

Maxine Dolan, engaged in layered, mono-printed abstract landscapes

Bob Herbst, making intaglio prints of celestial events using polymer photogravure plates

Anne Kibbe, making colorful, gestural paper lithographs, etchings and silkscreens

Stephanie Kluk, whose photo-based prints are symbolic, deconstructed abstractions

Rachel Krislov, with mixed-media collagraphs featuring delicate linework

Michaelle Marschall, creating reductive woodcuts and ethereal etchings

Yana Mikho-Misho, who works in mixed-media print methods

Wendy Partridge, focused on pressure printing and letterpress

Lisa Schonberg, creator of monoprints, woodcuts and intaglio prints inspired by nature

Anna Tararova, whose photolithos and silkscreens grace handmade paper

Grace Wen, with relief and monoprints that fall between realism and abstraction

Rebekah Wilhelm, with delicately layered, conceptually deep artworks

Jan Zorman, whose work shows how the beauty of line creates the perception of space

CREATIVITY IS REBELLION

- Osho

BEREA arts fest



Sept. 9

ART, DANCE, MUSIC, PERFORMANCE, FOOD & SURPRISES
ALWAYS FREE, ALWAYS FUN, RAIN OR SHINE.
10am-5pm Front Street, Berea
For more info visit: bereaartsfest.org

SUMMER 2018 EVENTS

Your easy, chronological guide to what Northeast Ohio galleries and museums have coming up in the next few months. More information about many of these shows can be found on preceding CAN member pages. Enjoy the shows!

by Anastasia Pantsios

CONTINUING EVENTS

THROUGH MAY 20

Eyewitness Views: Making History in Eighteenth Century Europe

CLEVELAND MUSEUM OF ART

THROUGH MAY 25

Urban Bright Exhibition

The 16th annual Urban Bright exhibition features the work of K-8 students participating in Art House's Urban Bright education program to provide students in art-poor schools with hands-on experiences led by professional artists. This year's theme is "Our City," and the student work is the result of a partnership with the Cleveland Metroparks Zoo, which the students visited to learn about conservation, biomimicry and stewardship to fuel their complex finished art pieces.

ART HOUSE

THROUGH MAY 26

Body of Work: Annual Exhibition & Sale of Advanced Pottery Students

BAYARTS

THROUGH MAY 26

Glass Exhibition featuring Scott Goss, Marianne Hite & Timothy Stover

HARRIS STANTON CLEVELAND GALLERY

THROUGH MAY 26

Marbling Exhibition, curated by master marbler Antonio Vélez Celemín

Summer Workshop Instructors Exhibition

MORGAN ART OF PAPERMAKING CONSERVATORY

THROUGH MAY 27

Maidenform to Modernism: The Bissett Collection

This Is Your Art: The Legacy of Ellen Johnson

ALLEN MEMORIAL ART MUSEUM

THROUGH JUNE 1

Lisa Eastman: Nocturne

***Redux* & closing reception 6-10 pm**

ARTICLE

THROUGH JUNE 1

Jewelry Student Show

ORANGE ART CENTER

THROUGH JUNE 2

Organic Progression: Patty Flauto & Michael Nathal

RIVER GALLERY

THROUGH JUNE 2

The Lorain Legacy Show

The five artists in this show—Paul Arnold, David Jansheski, Robert Pelegrin, Mary Owen Rosenthal and Joe Sroka—all have ties to Lorain County, and all have dedicated much of their time to teaching and encouraging the next generation of printmakers. The show fueled a series of outreach programs in honor of the quintet's legacy.

ZYGOTE PRESS

THROUGH JUNE 3

Jun Kaneko: Blurred Lines

AKRON ART MUSEUM

THROUGH JUNE 3

73rd Annual May Show

MANSFIELD ART CENTER

THROUGH JUNE 4

Members Show

HEIGHTS ARTS

THROUGH JUNE 6

Recent Acquisitions 2014-2017

CLEVELAND MUSEUM OF ART

THROUGH JUNE 8

Matt Lambert: Fun & Games

Eli Gfell: post-consumer

THE SCULPTURE CENTER

THROUGH JUNE 9

Merit Scholar Exhibit

47th Student Show

THE GALLERIES AT CSU

THROUGH JUNE 10

Mei-Jia & Ting-Ting & Chih-Fu & Sin-Ji by C. Spencer Yeh

Zigzags and Diagonals by Claudia Comte

The Founder's Paradox by Simon Denny

INDUCTION by Tauba Auerbach & Éliane Radigue

MOCA CLEVELAND

THROUGH JUNE 15

Portals_Thresholds: Sara Ludy, Rachel Rossin, Rafaël Rozendaal, Wickerham & Lomax

CLEVELAND INSTITUTE OF ART

THROUGH JUNE 15

Cruising in the Passing Lane

Works by Andrew Shondrick & Matt Miller are described as "an ode to the particulars of life in NE Ohio."

E11EVEN2 GALLERY @ 78TH STREET STUDIOS

THROUGH JUNE 15

David Butram & Deborah Silver

ARTNEO

THROUGH JUNE 16

Matthew Gallagher Solo Exhibition

HEDGE GALLERY

THROUGH JUNE 17

Photographer Richard Renaldi spent seven years documenting New York City's club scene in black and white with a large format camera, images that formed the basis of his 2016 book *Manhattan Sunday Morning*. Work from that book will be on view at the Transformer Station, along with Jess T. Dugan's new work from her project Every Breath We Drew, a collection of portraits exploring the queer experience and the fluidity of gender identity.

TRANSFORMER STATION

THROUGH JUNE 24

Spotlight: Christopher Darling

HEIGHTS ARTS

THROUGH JUNE 30

My City, Cleveland: The Work of Phyllis Seltzer

Satellite show in Cleveland's AECOM Building

ARTISTS ARCHIVES OF THE WESTERN RESERVE

THROUGH JUNE 30

Director's Choice: Historical

An Exhibition of Historical Art

KENNETH PAUL LESKO GALLERY

THROUGH JULY 1

A Century of Asian Art at Oberlin: Japanese Prints

ALLEN MEMORIAL ART MUSEUM

THROUGH JULY 8

Jennifer Adams: A View of My Neighborhood

Pennsylvania native Jennifer Adams, who now lives in Shaker Heights, has degrees in textile design and fiber art, but her current practice also includes drawing, printmaking and photography as well as quilting and knitting. The foundation of her work is detailed repeated patterns, which she hopes will encourage the viewer to look for patterns surrounding them.

LISSAUER GALLERY AT SHAKER HISTORICAL SOCIETY

THROUGH JULY 13

9th Annual May Show at Lakeland Juried Art Exhibition

Reception & Awards Ceremony 7-9 pm May 25

THE GALLERY AT LAKELAND

THROUGH JULY 15

Ed Emberly: Better You Than Me

AKRON ART MUSEUM

THROUGH JULY 15

Handle with Care: Embracing Fragility

ALLEN MEMORIAL ART MUSEUM

THROUGH JULY 22

Ministers of the Kingdom: Brian R. Williams

Windows into the Past: Works from the Permanent Collection

Brian Jarvi's African Menagerie: The Inquisition

Odysseus & Penelope: The Long Journey

Minnesota artist Kari Halker-Saathoff loves adventure stories, including the classic Homeric epic *The Odyssey*, which underscores this collection of ceramics. The 12 vessels in the show tell the story of Penelope, the wife of Odysseus who waited faithfully for 20 years for him to return from war, while 12 drawings tell Odysseus' tale. The titles of the latter are taken from *The Odyssey*, while those of the vessels are inspired by the 2017 Women's March, drawing parallels between ancient Greece and modern America.

CANTON MUSEUM OF ART

THROUGH SEPTEMBER 9

Frameworks: Paintings by Dragana Crnjak, Andrea Joki & Matthew Kolodziej

AKRON ART MUSEUM

THROUGH SEPTEMBER 23

Jerry Birchfield: Asleep in the Dust

The 32-year-old Cleveland artist's photography-based work moves outside of traditional photography, using such processes as cameraless images and chemically manipulated one-of-a-kind prints, and incorporating text and sculpture, frequently recycling images from work to work. This show of new work includes plaster relief sculptures and a sculptural installation in addition to recent photographs, all of which verge on or tip over into abstraction.

AKRON ART MUSEUM

THROUGH OCTOBER 7

Danny Lyon: The Destruction of Lower Manhattan

CLEVELAND MUSEUM OF ART

MAY

18 **CAN Journal Summer Issue Launch Party**
ARTNEO

24 **Szalay/ Takács: Secrets**
Inaugural show for newly archives artists Judy Takács and the late Marilyn Szalay
Reception 5:30-8 pm
Through July 14
ARTISTS ARCHIVES OF THE WESTERN RESERVE

24 **Members Show Gallery Talk**
7 pm
HEIGHTS ARTS

25 **Water Signs: Hilary D. Gent, Sherry Bradshaw & Jennifer Whitten**
Founder of Vermilion gallery the Artseen Sherry Bradshaw collects driftwood and other debris washed upon the nearby shores of Lake Erie to create her sculptural works. For this show, she joins her work with that of two more northeast Ohio artists inspired by the close presence of water: painter Hillary Gent, whose vibrant works with their thick gobs of paint are all about capturing water's movements, and Jennifer Whitten, whose assemblages are pulled together with intricate stitching and beading.
Reception 6-9 pm June 2
Through September 1
THE ARTSEEN

26 **Family Clay Day**
10 am-Noon
ART HOUSE

31 **Art of Mikhail Bratslavsky**
Reception 1-2:30 pm June 3
Through June 25
BEACHWOOD COMMUNITY CENTER GALLERY

JUNE

1 **Walk All Over Waterloo**
5-9 pm
WATERLOO ARTS DISTRICT

1 **Bonnie Dolin**
Reception 6-8:30 pm
Through September 30
ART AT THE SCHOOLHOUSE

1 **Lisa Eastman: Nocturne**
6-10 pm
ARTICLE

1 **Al Fuchs: Gallery 216**
June 1 & 30, July 6, August 3 and by appointment
ARTICLE

1 **Natural Dye Garden demonstrations and opening reception**
4-6 pm
PRAXIS FIBER ARTS

1 **Waterloo Arts 2018 Juried Exhibition**
Through July 21
WATERLOO ARTS

1 **A Passion for Nature: William E. Scheele**
June 1 - August 31
CANALWAY CENTER

1 **Murray Hill Summer Art Walk**
5-9 pm June 1, noon-9 pm June 2, noon – 5 pm June 3

2 **Love Being Black: Donald Black Jr. & Ali McClain**
Photographer Black is known for his intense portraits of fellow African Americans as well as murals and collage-style work whose juxtapositions explore the black life experience. Black and young performance poet Ali McClain were among the co-founders of Cleveland-based artist collective Acerbic, which draws on a range of media and disciplines to look at how race impacts the urban experience and to uplift youth of color.
Reception 6-9 pm
Through June 23
MORGAN ART OF PAPERMAKING CONSERVATORY

2 **Workshops:**
Eco-Printing
Portfolio Structures for Artwork and Collections
10-4 pm June 2-3
MORGAN ART OF PAPERMAKING CONSERVATORY

5 **Beck Center Faculty Show**
Through August 20
BECK CENTER FOR THE ARTS

6 **Industry Unraveled: Lauren Davies**
Reception 5:30 - 8 pm
Exhibition through August 31
FOOTHILL GALLERIES

6 **Art Bites: Professional Practices**
"How to Make Friends & Influence Strangers: Social Media for the Artist" with Judy Takács
6:30-8 pm
ARTISTS ARCHIVES OF THE WESTERN RESERVE

7 **Pop-Up Exhibition featuring Nathan Prebonick**
Though June 30
HARRIS STANTON GALLERY AKRON

8 **Walkabout Tremont**
5-10 pm
TREMONT

8 **A New Season: The Paintings of Chris Benavides & Jim Osborne**

Eileen Dorsey: Home is Where the Art Is
Dorsey's evocative, impressionistic landscapes are well known to those who stop by her studio at 78th Street on Third Fridays. This new body of work should have an even stronger elegiac feel as it looks at places connected to her own life to explore the feeling

of "home." At the same time, BAYarts opens a show of work by a pair of retired American Greetings illustrators exploring what their future as artists looks like freed from commercial constraints.

Reception 7-9 pm
Through July 7
BAYARTS

8 **Peer Show**
Reception 5-9 pm
Through July 28
CLEVELAND PRINT ROOM

8 **Big Ass Papermaking Returns**
In a first-time collaboration, students can learn to make paper this weekend at the Morgan and dye it next weekend at Praxis Fiber Workshop. Artist-in-residence Julie McLaughlin will teach this outdoor class in making 6' x 9' kozo sheets in a 10' x 12' vat, including cooking and beating the fiber to prepare it. If you enroll in both weekends, there's a 15% discount.

10 am-4 pm June 8-10
MORGAN ART OF PAPERMAKING CONSERVATORY

9 **New Work: Christine Ries & Paul Linhares**
Through July 14
RIVER GALLERY

9 **Narrative Treasure Box Workshop**
10 am-4 pm
MORGAN ART OF PAPERMAKING CONSERVATORY

15 **Third Friday**
5-9 pm
78TH STREET STUDIOS

15 **Sticks & Stones**
Reception 6-9 pm
Gallery Talk 6 pm July 12
Through July 29
HEIGHTS ARTS

16 **Workshops: Letterpress Fundamentals:**
Make Your Own Greeting Cards
A "Signature" Binding Structure: Nag Hammadi Codex VI
10 am-4 pm June 16-17
MORGAN ART OF PAPERMAKING CONSERVATORY

16 **Family Open Studio**
Every 3rd Saturday of the month
1-3 pm
ART HOUSE

16 **Big Ass Paper Dyeing**
In this first-time collaboration, students will learn how to take the sheets of kozo paper created at the Morgan Conservatory last weekend and color them at Praxis with MX Reactive dyes.

9:30 am-4 pm June 16 & 17
PRAXIS FIBER ARTS

17 **Open House**
Noon-5 pm
LISSAUER GALLERY, SHAKER HISTORICAL SOCIETY

18 **Valley Art Center summer classes**
Through August 11
VALLEY ART CENTER

22 **After the Pedestal: The 11th Exhibition of Small Sculpture from the Region**
Through August 17
THE SCULPTURE CENTER

23 **Flowing Form: Julian & Barbara Stanczak**
Painter/printmaker Julian Stanczak, who died last year at the age of 88, was a Polish refugee who graduated from the Cleveland Institute of Art before becoming one of the most significant figures in the 1960s Op art movement. His brilliant geometric works perfectly reflected the era's zeitgeist. His wife Barbara is an art educator and sculptor who works in wood and stone to address in a very different way the issues of form, light and color that he husband did. Barbara Stanczak will speak at the opening reception.

Through July 21
BONFOEY GALLERY

23 **City Artists at Work: The History of an Art Community**
AAWR Satellite show
Reception 3-5 pm June 24
Through July 22
MANSFIELD ART CENTER

23 **Workshops:**
Summer Bouquet: Letterforms, Abstractions and Flowers
Art and Text Remix
10 am-4 pm June 23-24
MORGAN ART OF PAPERMAKING CONSERVATORY

23 **Moniker: Identity Lost & Found**
The idea of tagging train cars didn't begin with hip-hop's graffiti artists. In fact, the tradition of putting artistic names on the sides of freight cars emerged in the 19th century when hobos and railroad workers tagged them with paint sticks and dubbed them "monikers." This exhibit documents that folkloric history from its origins through today and explores the styles of these anonymous artists.

Through October 21
MASSILLON MUSEUM

28 **Art of Jerry Schmidt & Friends**
Reception 1-2:30 pm July 8
Through July 20
BEACHWOOD COMMUNITY CENTER GALLERY

28 **Cleveland FRONT and SEEN: Timothy Callaghan, Hilary Gent & Darius Steward, with films of Little Miss Cleveland by Sarah Paul**
Reception 6-9 pm
Through August 31
YARDS PROJECT SPACE

29 **Spotlight: Peggy Spaeth**
Reception 6-9 pm
Through August 12
HEIGHTS ARTS

30 **Annual Student/Faculty Art Exhibit**
Reception 6-8 pm July 6
Through August 1
VALLEY ART CENTER

30 **Workshops:**
Sculpture from Nature: Materials and Methods
Paste Paper: Owning the Mark
10 am- 4 pm June 30-July 1
MORGAN ART OF PAPERMAKING CONSERVATORY

30 **Al Fuchs: Gallery 216**
June 1 & 30, July 6, August 3 and by appointment
ARTICLE

30 **Joe Stavec/Leslie Humez**
12-6 pm June 30, 6-10 pm July 6
ARTICLE

6 **CAN Triennial Preview Party**
78TH STREET STUDIOS

6 **Group Exhibition featuring 15 represented artists**
Through September 7
HEDGE GALLERY

6 **Walk All Over Waterloo**
5-9 pm
WATERLOO ARTS DISTRICT

6 **Installation Exhibition: Tom Balbo, Susan Danko, Danielle Wyckoff, Taryn McMahon, Megan Singleton, Kristina Paabus Know How II: Summer Workshop Instructors exhibition**
Reception 6-9 pm
Through August 11
MORGAN ART OF PAPERMAKING CONSERVATORY

6 **Al Fuchs: Gallery 216**
June 1 & 30, July 6, August 3 and by appointment
ARTICLE

6 **Joe Stavec/Leslie Humez**
6-10 pm
ARTICLE

7 **CAN Triennial opening night**
Through July 29
78TH STREET STUDIOS

7 **Director's Choice: Contemporary**
20 Artists—15 Cities—5 Countries
Through August 18
KENNETH PAUL LESKO GALLERY

7 **Workshop: Hold onto Your Deckle**
10 am- 4 pm July 7-8
MORGAN ART OF PAPERMAKING CONSERVATORY

7 **Nature Walk Photo Adventure with Michael Loderstedt**
10 am-Noon
CLEVELAND PRINT ROOM

7 **Yayoi Kusama: Infinite Mirrors**
Don't even think about expecting to drop in to see this show featuring the 65 years' worth of work by the storied Japanese artist, now 89, on the spur of the moment. Tickets went on sale in April and were in high demand. Additional tickets will be put on sale on Monday each week of the show's run but there will be no onsite sale. Act quickly!
Through September 30
CLEVELAND MUSEUM OF ART

11 **Donald Black: A Day That No One Will Remember**
Reception 6-9 pm
Through September 8
SHAKER COMMUNITY GALLERY

12 **Bostwick Design Art Initiative: Phillip Buntin, Liliane Luneau, Paul O'Keeffe and Douglas Sanderson**
Through September 1
BOSTWICK DESIGN, 2731 PROSPECT

12 **A Slice of American Life: People and Places**
Through August 11
HARRIS STANTON GALLERY AKRON

13 **Paintings of Compassion: Artists in Bloom Ministry**
Derek Brennan: Interwoven Memories
Reception 7-9 pm
Through August 4
BAYARTS

13 **The Expanded Broadside, curated by Lisa Kurzner**
Reception 6-8 pm July 19
Through August 25
ZYGOTE PRESS

13 **Susan E. Squires: Small Works over the Years, a Retrospective**
Reception 6-8 pm
Admission Free
Through August 31
LISSAUER GALLERY, SHAKER HISTORICAL SOCIETY

13 **Sweet Treats**
THE ART GALLERY, WILLOUGHBY

13 **Walkabout Tremont**
5-10 pm
TREMONT

14 **FRONT and Summer Exhibitions**
Through September 30
MOCA CLEVELAND

14 **FRONT Public Opening**
7:30-9 pm
EUCLID AVENUE BETWEEN MAYFIELD AND EAST 115
Exhibitions through September 30
Akron Art Museum, Allen Memorial Art Museum, MOCA, Cleveland Museum of Art, Transformer Station, SPACES, Case Western Reserve University, Cleveland Institute of Art, and other venues

14 **FRONT**
Through September 30
AKRON ART MUSEUM

14 **FRONT: Barbara Bloom**
Through December 17
ALLEN MEMORIAL ART MUSEUM

14 **FRONT: Juan Araujo**
Through September 30
WELTZHEIMER/JOHNSON HOUSE, OBERLIN

14 **FRONT: AK Burns, Stephen Willats, FRONT Film Program**
through September 30
TRANSFORMER STATION

14 **FRONT: Cui Jie**
Through September 30
RICHARD D. BARON '64 ART GALLERY, OBERLIN COLLEGE

14 **Art Fair at CAN Triennial Gallery Pavilion**
July 14-15 & July 20-22
78TH STREET STUDIOS

14 **Louise Nevelson**
Through September 30
THOMAS FRENCH FINE ART AT TREGONING AND CO.

14 **Workshops: Natural Dyeing for Book Arts Daredevil Typesetting**
10 am-4 pm July 14-15
MORGAN ART OF PAPERMAKING CONSERVATORY

15 **Family-Friendly Photogram Workshop**
1-3:30 pm
CLEVELAND PRINT ROOM

16 **A House Is Not a Home**
Through September 28
EMILY DAVIS GALLERY, UNIVERSITY OF AKRON

19 **GRAPHIC: The Counter Culture of Cartoons, Comics & Graphic Novels in Northeast Ohio**
No one is more qualified to co-curate this show with AAWR than the husband-and-wife duo of Gary and Laura Dumm, who create vivid cartoon-like graphic art together (Gary did copious illustration work for the graphic stories of the late Harvey Pekar). This show will focus on the many Clevelanders who have turned their abundant creativity toward this "low art" form from the 1930s through today, with cartoons, comics and graphic novels by the Dumms, Robert Crumb, Derf, James Giar, archived artist Marvin Jones, Jake Kelly, Gerry Shamray, and Superman creators Jerry Siegel & Joe Shuster.
Reception: 5:30-8 pm
Through September 8
ARTISTS ARCHIVES OF THE WESTERN RESERVE

19 **Art Bar Discussion with Tim Callaghan, Hilary Gent, Sarah Paul & Darius Steward**
6-8 pm
YARDS PROJECT SPACE

20 **Third Friday CAN Triennial edition**
78TH STREET STUDIOS

20 **Art Fair at CAN Triennial Gallery Pavilion**
July 20-22
78TH STREET STUDIOS

20 **The heART of Cleveland exhibition and book release by Scott Kraynak**
Twenty-six area artists' work will adorn the walls, augmenting Kraynak's Cleveland-focused book. They include such noted local eminences as Derek Hess, Herbert Ascherman, Corrie Slawson, and of course talented gallery co-owners Christina Sadowski, R!ch Cihlar and Billy Naininger, who bring together a range of fine art and pop culture-inspired styles to their photography, painting, drawing and collage work.
Reception 5-9 pm
Through August 17
E11EVEN2 GALLERY@ 78TH STREET STUDIOS

21 **Family Open Studio**
Every 3rd Saturday of the month
1-3 pm
ART HOUSE

21 **Pinhole Workshop**
1-4 pm
CLEVELAND PRINT ROOM

21 **Workshop: Joomchi: Korean Paper Craft**
10 am-4 pm July 21-22
MORGAN ART OF PAPERMAKING CONSERVATORY

21 **Farm to Table Feast**
5:30-9:30 pm
MORGAN ART OF PAPERMAKING CONSERVATORY

22 **Workshop: The Gold Goes Everywhere, or Pre-Industrial Tooling**
10 am-4 pm
MORGAN ART OF PAPERMAKING CONSERVATORY

26 **Planes, Trains & Automobiles**
Through December 30
AKRON ART MUSEUM

26 **Art of Stephen Calhoun, Lainard Bush, Julie Sheedy, Kathy Skerritt & Eva Volf**
Reception 1-2:30 pm July 29
Through August 18
BEACHWOOD COMMUNITY CENTER GALLERY

27 **CAN Triennial Awards & Closing Party**

28 **In Three Parts**
Reception 3-7 pm
Through September 15
RIVER GALLERY

28 **Workshops:**
Drum Leaf Binding
Himalayan Book Experience
10 am- 4 pm July 28-29
MORGAN ART OF PAPERMAKING CONSERVATORY

28 **Family Clay Day**
10 am-Noon
ART HOUSE





Exhibiting at the Akron Art Museum: LEFT: Matthew Kolodziej, Replacements, 72 x 79. Kolodziej exhibits with Dragana Crnjak and Andrea Joki in Frameworks, through September 9 in the Judith Bear Isroff Gallery. RIGHT: Jerry Birchfield, Silver Print, 2017. Birchfield's solo show *Asleep in the Dust* is on view through September 23 in the Fred and Laura Ruth Bidwell Gallery.



Lee Heinen, Thinking About Selfies. Heinen will exhibit with Diane Pribojan in A Slice of American Life: People and Places, at Harris Stanton Gallery's Akron location July 12 - August 11.

AUGUST

3 **Walk All Over Waterloo**
5-9 pm
WATERLOO ARTS DISTRICT

3 **George Fitzpatrick**
Through September 1
BONFOEY GALLERY

3 **West Meets East: Herb Ascherman and Unni Krishnan Pulikkal**

Cleveland society photographer Ascherman is always setting new challenges for himself in his fine art work, whether it's delving into creating gorgeous platinum prints or traveling around the world looking for new visual horizons and making new friends from creative communities abroad. Among those he's connected with is nature and fine art photographer Pulikkal, who is based in Kerala, India, and exhibited at the Cleveland Museum of Natural History in 2007. While in Cleveland, he was inspired both by the Ansel Adams black & white photos at the Cleveland Museum of Art and by Ascherman's work, and he had the opportunity to train with Ascherman in both aesthetics and techniques.

Reception 6-9 pm
Through September 1
LOFTWORKS GALLERY

3 **Featured Creatures**
6-10 pm
ARTICLE

3 **Al Fuchs: Gallery 216**
June 1 & 30, July 6, August 3 and by appointment
ARTICLE

4 **Dorothy Gill Barnes in Nature**

Wendy Minor: Making Art on the Fly
Through September 9
MANSFIELD ART CENTER

5 **Summer in the YARD: Plein Air Party**
Noon-3 pm
YARDS PROJECT SPACE

10 **Bruce Checefsky: Garden Scans**

Harriet Wise, Susanne Dotson, Mary Burkhardt: Mother, Daughter, Friend
Reception 7-9 pm
Through October 6
BAYARTS

10 **Photography Show**
THE ART GALLERY, WILLOUGHBY

10 **Walkabout Tremont**
5-10 pm
TREMONT

10 **Workshop: Sculpturing with Pulp, String & Natural Pigments**
10 am-4 pm August 10-12
MORGAN ART OF PAPERMAKING CONSERVATORY

11 **Workshops:**
Quarter Leather Split Board Binding
Creating Visual Narratives with Monotypes
10 am-4 pm August 11-12
MORGAN ART OF PAPERMAKING CONSERVATORY

16 **An American City: Group Exhibition**
Through September 30
HARRIS STANTON GALLERY AKRON

17 **Third Friday**
5-9 pm
78TH STREET STUDIOS

17 **Artists-in-residence exhibition: Elaine Battles, Joey Behrens, Nicole Donnelly, Hong Hong, Cara Lynch, Anna Wagner**

Know How III: Summer workshop instructors exhibition
Reception 6-9 pm
Through September 15

17 **Day Job: The Working Artist**
Through October 19
ARTNEO

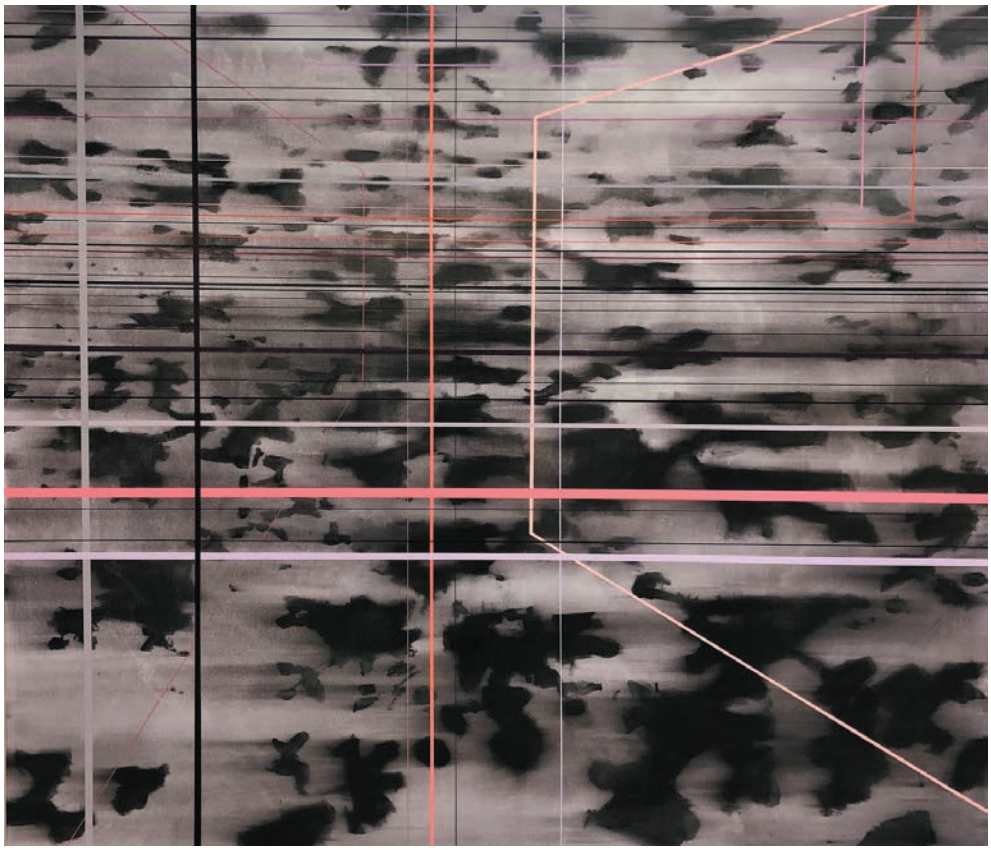
18 **Family Open Studio**
Every 3rd Saturday of the month
1-3 pm
ART HOUSE

18 **Art Bites: Collecting Art Talks**
"History of Street Art" with Roger Gastman and Bob Peck
1-4 pm
ARTISTS ARCHIVES OF THE WESTERN RESERVE

18 **Workshops:**
Books on Brass Boards
Relief from Relief Papercasting
10 am-4 pm August 18-19
MORGAN ART OF PAPERMAKING CONSERVATORY

22 **Art of Lizzi Aronhalt and Mary Kay Thomas**
Reception 1-2:30 pm August 26
Through September 12
BEACHWOOD COMMUNITY CENTER GALLERY

24 **CAN Journal Fall Issue Launch Party**
FRONT PORCH



Dragana Crnjak exhibits at the Akron Art Museum as part of *Frameworks: Paintings by Dragana Crnjak, Andrea Joki, and Matthew Kolodziej*, on view through September 9 in the Judith Bear Isroff Gallery.



Desigual, by master-marbler Antonio Vélez Celemín. Celemín is an Artist-in-Residence at the Morgan Conservatory in May, where he will teach workshops and has curated Color Waves, an exhibit of his own works and those of other influential paper marblers, on view May 4 - 26.

2018 SUMMER FESTIVALS

ART IN THE VILLAGE ART FESTIVAL

Although it hasn't always been held at "lifestyle center" Legacy Village (which opened in 2003), Art in the Village has been popping up in that neck of the woods for 28 years. In addition to the art fair with more than 100 artists from around the country offering painting, sculpture, prints, ceramics and photography, it includes a separate craft marketplace.

10 AM-8 PM JUNE 2 & 10 AM-6 PM JUNE 3

ART BY THE FALLS

Hosted by the Valley Art Center, this fine art and crafts festival takes place in Chagrin Falls' historic downtown with a small-town feel, in the park along the Chagrin River. There, 120 artists from around the country display their work and do demonstrations for the browsing crowds. It's celebrating its 35th year this year.

10 AM-7 PM JUNE 9 & 10 AM-5 PM JUNE 10

CROCKER PARK FINE ART FAIR

This art fair was born shortly after the opening of the Westlake-based Crocker Park lifestyle center in 2004, with year #13 this year. It features 100 fine arts in various media, along with a variety of crafts vendors, set among the center's array of shops and restaurants.

10 AM-8 PM JUNE 9 & 10 AM-6 PM JUNE 10

PARADE THE CIRCLE

Parade the Circle, now in its 29th year, is a participatory event in which families, neighbors, clubs, scout troops, church and school groups and others get together to create costumes, props, puppets and masks, either on their own or in workshops sponsored by event host, the Cleveland Museum of Art. This year's theme is "Cadenza, a Flourish of Creativity," and paraders are free to incorporate it or not. But the parade is strictly about community creativity—no motorized floats, political messages, advocacy, commercial logos or characters are allowed, not even "Go Cavs." The parade kicks off at noon, followed by activities on Wade Oval until 4 pm.

10 AM-4 PM JUNE 9

CLIFTON ARTS & MUSICFEST

The Clifton street festival took a break last year due to street construction. But it's back now on the improved boulevard, right on the border of Cleveland and Lakewood where new development is rapidly shaping up. This juried show features local and national artists and artisans as well as local bands and, weather cooperating, can draw tens of thousands of people. It also includes an art student scholarship competition.

10 AM-6 PM JUNE 16

BAYARTS ART & MUSIC FESTIVAL

This festival, taking place outside the campus of historic buildings that house the BAYarts Gallery, is all about local: local artists, local music, local food, with more than 70 vendors. It's also Destination Bay Day when visitors can explore other landmarks in Bay Village, including the Bay Village Historical Society, the Village Project, Lake Erie Nature & Science Center and the Bay Village Fire Department.

10-4 PM JUNE 16

BOSTON MILLS ARTFEST

The granddaddy of northeast Ohio arts fairs at 47, this two-weekend blowout takes place at a ski resort located between Cleveland and Akron. Each weekend opens with a preview party before the doors open to the public. And it's basically two art fairs in one—each weekend features a completely different group of artists drawn from applicants across the country.

6-9 PM FRIDAY, JUNE 29, 10 AM-6 PM JUNE 30 & JULY 1
6-9 PM THURSDAY, JULY 5, 10 AM-6 PM JULY 6–8

WATERLOO ARTS FEST

The Waterloo Arts Fest, spread over three blocks of the Waterloo Arts district, has a funky, friendly neighborhood vibe. And many of the street's businesses and galleries open their doors or set up on the street, while other art and crafts vendors of all types—largely local—have booths and tents. Music is a large part of this festival, with bands performing inside clubs such as the street's hub, the Beachland Ballroom, and on five or six outdoor street stages. A gathering of food trucks has been part of the festival in recent years, and you can always stop at the Beachland for food in their parking lot as well.

NOON-7 PM JUNE 30

CAIN PARK ARTS FESTIVAL

This festival is celebrating its 41st year in the expansive park in the middle of Cleveland Heights, where around 150 vendors set up along tree-lined paths, selling everything from $50 lawn ornaments to $5,000 sculptures. It features a constantly changing mix of local and traveling artists with about two dozen prize winners from the previous year automatically accepted. Inside the park's Evans Amphitheater and smaller Alma Theatre there's non-stop entertainment—a headlining set by Louisiana zydeco performer Terrance Simien is a Cain Park tradition—and food offerings from local restaurants served up on the deck. It's free Friday evening; $5 for 13 and over Saturday and Sunday.

3-8 PM JULY 13, 10 AM-8 PM JULY 14 & NOON-5 PM JULY15

ROOMS TO LET: CLE

This weekend event, now in its fifth year, takes over vacant houses slated for demolition in Slavic Village—once the national center for the foreclosure crisis—and transforms them with temporary art installations and performances. Curators oversee teams of artists who take over rooms and other spaces to create work—much of it interactive and participatory—that speaks to the lives of people in the urban environment. Vacant lots will also be sites of installations and activities, and there will be a fix-up day when artists and neighbors work together to beautify the area around the art sites.

NOON-5 PM JULY 28 & JULY 29

LAKEWOOD ARTS FESTIVAL

The 41st annual festival takes over several blocks of downtown in this diverse, arts-oriented community to showcase the work of about 165 artists, selected by a jury process. It gives out awards sponsored by local businesses and organizations, as well as a scholarship for a local high school graduate and grants to community arts programs. It also features a daylong lineup of local musical entertainment and lots of food both within the festival area on Detroit Avenue and (since Lakewood is one of northeast Ohio's biggest foodie cities) plenty more at surrounding restaurants.

10 AM-6 PM AUGUST 4

FLATS FESTIVAL OF THE ARTS

With the recent re-creation of the East Bank of the Flats as an upscale living, eating and partying destination, this festival launched in 2016 to add arts and culture to the mix. Hundreds of both local and national artists will have their work on view, and dancers and musicians from around the region will make it even more festive. There'll be plenty of food and drink as well, at both the festival and surrounding eateries.

11 AM-8PM AUGUST 18 & 11 AM-5 PM AUGUST 19

BEREA ARTS FEST

Now 28th years old, the festival turns downtown Berea into a hive of activity with fine artists and craftspeople setting up along the sidewalks and more art inside storefront businesses. Demonstrations and performers are also part of this festival featuring approximately 70 artists. It also has an area dedicated to artists with disabilities of all ages and a "Kids Kreation Station" where families can join in adding their work to a handful of cooperative art projects.

10 AM-5 PM SEPTEMBER 9

TREMONT ARTS & CULTURAL FESTIVAL

Taking place in leafy Lincoln Park in the middle of one of Cleveland's first arts neighborhoods, this festival situates artists—mostly local but some travelers—along two of the paths radiating out of its iconic gazebo, while dedicating others to local food vendors, area businesses and local organizations, even neighborhood churches (of which Tremont has many). Several stages host musicians and dance ensembles. In the last several years, a large tent in the middle of the park is devoted to artists who live and work in Tremont, demonstrating that creativity continues despite gentrification. Expect to see a lot of dogs!

NOON-7PM SEPTEMBER 15 & NOON-5PM SEPTEMBER 16

FIREFISH

One of northeast Ohio's younger festivals, FireFish returns for the fourth year to activate empty spaces in once-booming, now-struggling downtown Lorain, with art exhibits, installations, dancers, spoken word artist, acrobats and musicians. Costumed street performers including jugglers, stilt walkers, magicians and mimes, mingle with the crowd and, at the culmination of the festival, they lead visitors down by the Lorain waterfront's Black River Landing for the spectacular burning of the ceremonial fish, representing the area's ties to the nearby lake.

SEPTEMBER 21-22

INGENUITY

The distinctive Ingenuity Festival, now entering its second decade, has finally found a permanent home at the Hamilton Collective, which seems to fit it like a second skin. The former industrial complex's many and diverse spaces, indoors and out, provide a backdrop for a range of performers, installations, displays, vendors and arts-related activities that engage visitors rather than relegate them to mere spectators. The original goal of Ingenuity—to explore potential interactions of the arts and technology—has been reborn here.

SEPTEMBER 28-30

MEMBERS OF THE COLLECTIVE ARTS NETWORK

Galleries and Organizations

1point618 Gallery
6421 Detroit Avenue
Cleveland, Ohio 44102
1point618gallery.com
216.281.1618

216 gallery
401 Euclid Avenue, Suite 144
Cleveland, Ohio 44114
216gallery.com
773.590.6589

10 pm Studios
530 Euclid Avenue, #42
Cleveland, Ohio 44115
440.951.7757

Akron Art Museum
One South High Street
Akron, Ohio 44308
akronartmuseum.org
330.376.9185

Aliberti Art Tile
3619 Walton Avenue
Cleveland, Ohio 44113
AlibertiArtTile.com
216.322.1097

Allen Memorial Art Museum
Oberlin College
87 North Main Street
Oberlin, Ohio 44074
oberlin.edu/amam
440.775.8665

Art at the School House
2026 Murray Hill, Suite 108
Cleveland, Ohio 44106
artattheschoolhouse.com

Art Books Cleveland
c/o The Morgan Conservatory
1754 East 47th Street
Cleveland, Ohio 44103
artbookscleveland@gmail.com
216.361.9255

Art Forum Framing Studio
17798 Detroit Avenue
Lakewood, Ohio 44107
artforumframing.com
216.221.6500

Art Gallery at Beachwood Community Center
25325 Fairmount Blvd
Beachwood, Ohio 44122

The Art Gallery Willoughby
4134 Erie Street
Willoughby, Ohio 44077
440.946.8001

Art House
3119 Denison Avenue
Cleveland, Ohio 44109
arthouseinc.org
216.398.8556

ArtiCle/Art In Cleveland
15316 Waterloo Road
Cleveland, Ohio 44110
artincleveland.com
440.655.6954

Artists Archives of the Western Reserve
1834 East 123rd Street
Cleveland, Ohio 44106-1910
artistsarchives.org
216.721.9020

Artists of the Rubber City
The Box Gallery
140 East Market Street
Akron, Ohio 44308

ARTneo
1305 West 80th Street, Suite 016
Cleveland, Ohio 44102
artneo.org
216.227.9507

the artseen
5591 Liberty Avenue
Vermilion, Ohio 44089
theartseeengallery.com
theartseengallery@gmail.com
440.963.0611

ArtSpace-Cleveland
Tower Press
1900 Superior #114
Cleveland, Ohio 44114

Art Therapy Studio
12200 Fairhill Road
Cleveland, Ohio 44120
arttherapystudio.org
216.791.9303

BAYarts
28795 Lake Road
Bay Village, Ohio 44140
bayarts.net
440.871.6543

Beachwood Community Center Gallery
25325 Fairmount Boulevard
Beachwood, Ohio 44122
216.292.1911

Beck Center for the Arts
17801 Detroit Avenue
Lakewood, Ohio 44107
216.521.2540
beckcenter.org

Bonfoey Gallery
1710 Euclid Avenue
Cleveland, Ohio 44114
bonfoey.com
216.621.0178

Campus District
2254 Euclid Ave
Cleveland, Ohio 44115
216.650.6945

Canton Museum of Art
1001 Market Avenue North
Canton, Ohio 44702
cantonart.org
330.453.7666

Center for Arts Inspired Learning
13110 Shaker Square, C203
Cleveland, Ohio 44120
arts-inspiredlearning.org
216.561.5005

Cleveland Arts Prize
PO Box 21126
Cleveland, Ohio 44121
clevelandartsprize.org

Cleveland Collection Gallery
2529 Detroit Ave
Cleveland, Ohio 44113
thecleveland.collecton.tumblr.com
216.401.3014

Cleveland Institute of Art
11610 Euclid Avenue
Cleveland, Ohio 44106
cia.edu
800.223.4700

Cleveland Museum of Art
11150 East Boulevard
Cleveland, Ohio 44106
clevelandart.org
216.421.7350

Cleveland Print Room
2550 Superior Avenue
Cleveland, Ohio 44114
clevelandprintroom.com
216.401.5981

The Cleveland State University Art Gallery
1307 Euclid Avenue
Cleveland, Ohio 44115
csuohio.edu/artgallery
216.687.2103

Climb Cleveland Gallery
2190 Professor Avenue
Cleveland, Ohio 44113
climb-cleveland.com

Community Partnership for Arts and Culture
1900 Superior Avenue, Suite 130
Cleveland, Ohio 44114
216.575.0331
cpacbiz.org

Corcoran Fine Art, Ltd.
12610 Larchmere Blvd.
Cleveland, Ohio 44120
corcoranfinearts.com
216.767.0770

Creative Space Art & More
33760 Lear Industrial Parkway
Avon, Ohio 44011
creativespaceartandmore.com
440.823.7406

Donna Marchetti Design
donnamarchettidesign.com

E11even2
1305 West 80th Street, Suite 112
Cleveland, Ohio 44102
E11even2.com
440.724.9261

Eileen Dorsey Studio
1305 West 80th Street
Cleveland, Ohio 44102
eileendorsey.com

Elevate Gallery
3675 East 65th Street
Cleveland, Ohio 44105
facebook.com/elevategallery
elevategallery@gmail.com

EMERGE
EmergeCleveland.com

Fairmount Center for the Arts
8400 Fairmount Road
Novelty, Ohio 44072
fairmountcenter.org
440.338.3171

Fawick Gallery
Baldwin Wallace University
95 East Bagley Road
Berea, Ohio 44017
BW.edu

Firelands Association for the Visual Arts
39 South Main Street
Oberlin, Ohio 44074
fava.org
440.774.7158

The Florence O'Donnell Wasmer Gallery
Ursuline College
2550 Lander Road
Pepper Pike, Ohio 44124
ursuline.edu
440.646.8121

Flux Metal Arts
8827 Mentor Avenue, Suite A
Mentor, Ohio 44060
fluxmetalarts.com
440.205.1770

Foothill Galleries of the Photo Succession
2450 Fairmount Boulevard
Suite M291
Cleveland Heights, Ohio 44106
foothillgalleries.com
216.287.3064

Fra Angelica Gallery + Studio
530 Euclid Avenue, Suite 36
Cleveland, Ohio 44115
fraangelicastudio.com
216.574.4810

Gallery +
1305 West 80th Street
Suite 109
Cleveland, Ohio 44102
gallery-plus.com
440.503.3450

Gray Haus Studios
Bay Village, Ohio 44140
christy@grayhausstudios.com
grayhausstudios.com
216.393.7533

Harris•Stanton Gallery
2301 West Market Street
Akron, Ohio 44313
harrisstantongallery.com
330.867.7600

Hartshorn Studios
2342 Professor Avenue
Tremont Arts District,
Ohio 44113
hartshornstudios.com
216.403.2734

HEDGE Gallery
1300 West 78th Street,
Suite 200
Cleveland, Ohio 44102
hedgeartgallery.com
Facebook: HEDGE Gallery
216.650.4201

Heights Arts Gallery
2175 Lee Road
Cleveland Heights, Ohio 44118
heightsarts.org
216.371.3457

Howson/Streeter Galleries at Judson Park
1801 Chestnut Hills Drive
Cleveland, Ohio 44106
judsonsmartliving.org
216.791.2885

ICA Art Conservation
2915 Detroit Avenue
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216.658.8700
ica-artconservation.org

Kalman & Pabst Photo Group
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Cleveland, Ohio 44114
kpphoto.com
216.426.9090

Kenneth Paul Lesko Gallery
1305 West 80th Street
Cleveland, Ohio 44102
kennethpaullesko.com
216.631.6719

Kent State University School of Art Collectons and Galleries Center for the Visual Arts
325 Terrace Drive
Kent, Ohio 44242
galleries.kent.edu
330.672.1369

Lakeland Community College
7700 Clocktower Drive
Kirtland, Ohio 44094
lakelandcc.edu/gallery
440.525.7029

LAND studio
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Cleveland, Ohio 44113
land-studio.org
216.621.5413

Loftworks Gallery
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Cleveland, Ohio 44114
loftworksgallery.com
440.991.7097

Loren Naji Studio Gallery
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Cleveland, Ohio 44113
lorennaji.com
216.621.6644

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Cleveland, Ohio 44103
mgentilestudios.com
216.881.2818

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Mansfield, Ohio 44906
mansfieldartcenter.org
419.756.1700

Maria Neil Art Project
15813 Waterloo Road
Cleveland, Ohio 44110
Marianeilartproject.com
216.481.7722

Massillon Museum
121 Lincoln Way E.
Massillon, Ohio 44646
Massillonmuseum.org
330.833.4061

Metal Yellow Art Gallery
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Lakewood, Ohio 44107
216.374.3787

MOCA Cleveland
11400 Euclid Avenue
Cleveland, Ohio 44106
mocacleveland.org
216.421.8671

The Morgan Art of Papermaking Conservatory & Educational Foundation
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Cleveland, Ohio 44103
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Myers School of Art
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uakron.edu/art/
330.972.6030

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216.932.5815

The Northern Ohio Illustrators Society
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nois.com

Orange Art Center
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Pepper Pike, Ohio 44124
orangeartcenter.org
artcenter@orangecsd.org
216.831.5130

Pennello Gallery
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Cleveland, Ohio 44106
pennellogallery.com
216.707.9390

The Pop Shop
17016 Madison Avenue
Lakewood, Ohio 44107
popshopgallery.com
216.227.8440

Praxis Fiber Workshop
15301 Waterloo Road
Cleveland, Ohio 44110
praxisfiberworkshop.org

The Print Club of Cleveland
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Cleveland, Ohio 44106
printclubcleveland.org
216.707.2579

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rivergalleryarts.com
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5th Street Arcades
Cleveland, Ohio 44115
sandybuffie.com

Screw Factory Artists
13000 Athens Avenue
Lakewood, Ohio 44107
screwfactoryartists.com
216.521.0088 (studio rentals)

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1834 East 123 Street
Cleveland, Ohio 44106
sculpturecenter.org
216.229.6527

Shaheen Gallery
740 W Superior Avenue
Cleveland, Ohio 44113
shaheengallery.com
216.830.8888

Shaker Community Gallery
3445 Warrensville Center Road
Shaker Heights, Ohio 44122
216.926.8842

Shaker Historical Society Lissauer Gallery
16740 South Park Boulevard
Shaker Heights, Ohio 44120
shakerhistoricalsociety.org
216.921.1201

Short Line Glass, LLC
1305 West 80th Street Suite 019
Cleveland, Ohio 44102
shortlineglass.com
440.522.3558

Society for Photographic Education
2530 Superior Avenue, Suite 403
Cleveland, Ohio 44114
spenational.org

SPACES
2900 Detroit Avenue
Cleveland, Ohio 44113
spacesgallery.org
216.621.2314

Stella's Art Gallery
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Mentor, Ohio 44060
stellasartgallery.com
216.401.6965

Still Point Gallery
2026 Murray Hill Road
Cleveland, Ohio 44106
stillpoint-gallery.com
216.721.4992

Survival Kit
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Cleveland Ohio 44102
survivalkitgallery.com
216.533.4885

Textile Art Alliance
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Cleveland, Ohio 44106
taacleveland.org

Tower Press Artists
1900 Superior Avenue
Cleveland, Ohio 44114
towerpressgroup.com

Transformer Station
1460 West 29th Street
Cleveland, Ohio 44113
transformerstation.org

Tregoning and Co.
1305 West 78th Street
Cleveland, Ohio 44102
tregoningandco.com
216.281.8626

Tri-C Gallery
4250 Richmond Road
Highland Hills, Ohio
tri-c.edu
440.987.2473

Tricia Kaman Studio/Gallery
2026 Murray Hill, #202
Cleveland, Ohio 44106
triciakaman.com
216.559.6478

Valley Art Center
155 Bell Street
Chagrin Falls, Ohio 44022
valleyartcenter.org
440.247.7507

Verite Stained Glass Inc.
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Oberlin, Ohio 44074
440.774.4881

The W Gallery
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Cleveland, Ohio 44115
thewgallerycle.com
216.385.6113

Walkabout Tremont
walkabouttremont.com

Waterloo Arts
15605 Waterloo Road
Cleveland, Ohio 44110
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216.692.9500

William Busta Gazzette
williambustagallery.com

WGS Productions
wgsproductions.com
Williamscheele@gmail.com
216.832.8212

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Cleveland, Ohio 44120
wolfsgallery.com
216.721.6945

Worthington Yards
725 Johnson Court
Cleveland, Ohio 44113
yardsprojectspace.com

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Cleveland, Ohio 44114
zygotepress.com
216.621.2900

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ascherman.com

Beads & Pieces LLC

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johnwcarlsonstudio.com

Laurence Channing

Kimberly Chapman

JoAnn Dickey
joanndickey.com

Marilyn Farinacci

Michael Gill
gyroscopethattakesyouplaces.wordpress.com

Dawn Hanson

Laurel Hecht
lahecht.com

Lee Heinen
leeheinen.com

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bobherbst.com

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dianehoeptner.com

Leslie Edwards Humez, sculptor
clevelandartsculpture.com

David Joseph
davidjoseph.com

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Suzan Kraus
suzart.blogspot.com

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deblawrencecontemporary.com

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lizmaugans.com

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arabellaproffer.com

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ericrippert.com

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stevenjsimmons.com

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Judy Takács
judytakacspaintspeople.com

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dawntekler.com

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ptpllc.net

Douglas Max Utter
douglasutter.com

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guerinwolf.com

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theznotes.com

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CAN depends on a broad base of support to continue providing this collaborative voice for Northeast Ohio artists, galleries, museums, schools, and related organizations. In 2016 we launched CAN Blog, an online source of critical reviews and news reporting, with support from the Ohio Arts Council; began a partnership with the Cleveland Foundation to cover the Creative Fusion International Artist Residency Program; and continued to build upon our commitment to serve as a voice for Northeast Ohio galleries, with feature coverage, artist profiles, and art news. We are profoundly grateful to the visionary people and organizations who have contributed to this effort.

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Jerry Birchfield: Asleep in the Dust

Through September 23, 2018

Jerry Birchfield, *Yes, They Were Made to Level* (installation detail), 2018, PVC conduit, glass, plastic, wood, masonite, cardboard, metal, foam, plaster, concrete, papier-mâché, Plexiglas, paint, flour, dust, arrows, Courtesy of the artist, photo: Mike Crupi Photography

FRAMEWORKS

DRAGANA CRNJAK
ANDREA JOKI
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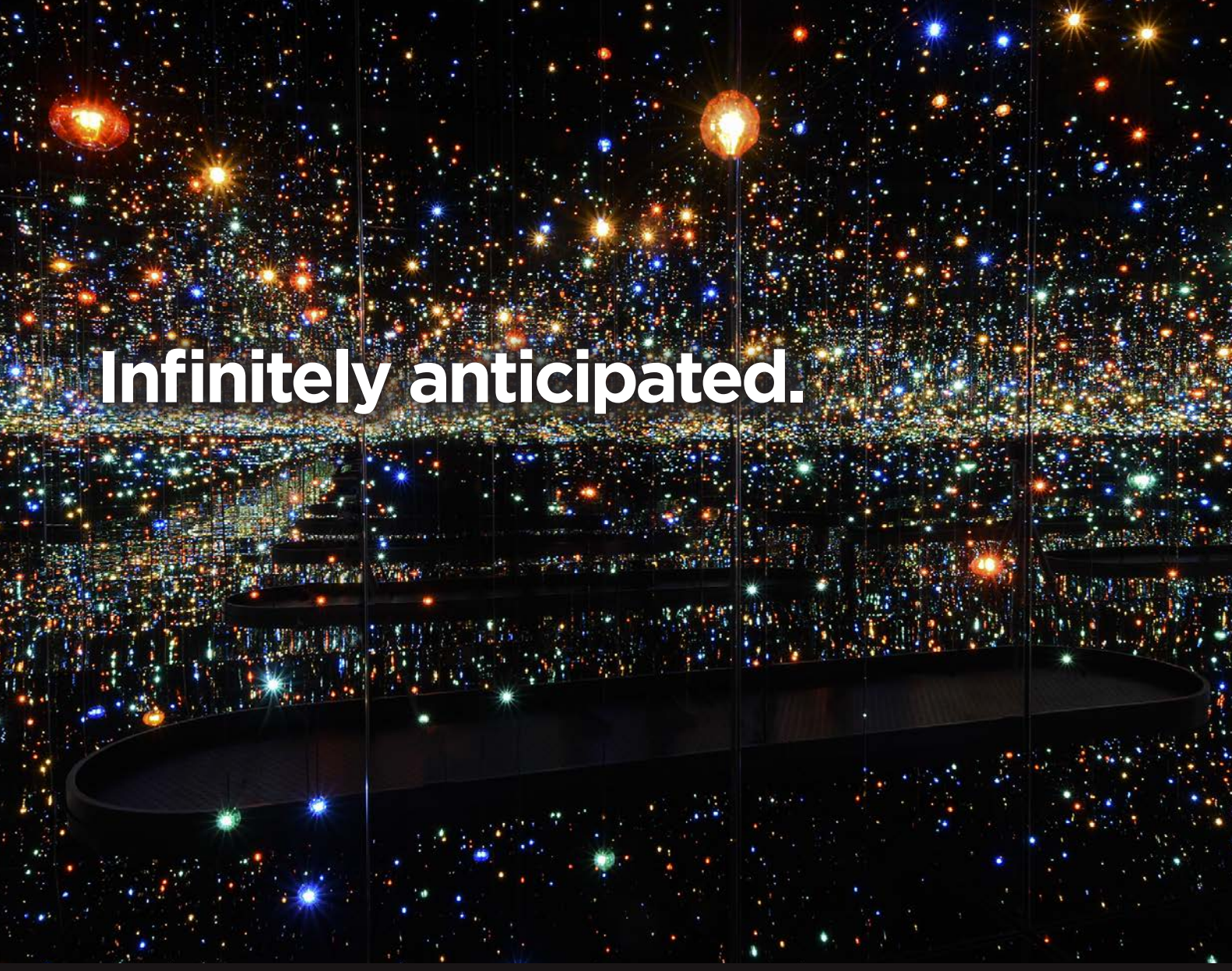
Through September 9, 2018

L-R: Matthew Kolodziej, *Replacements*, 2017, acrylic on canvas, 72 x 79 in., Courtesy of the artist and Carl Solway Gallery; Matthew Kolodziej, *Three Elements*, 2018, latex paint on wall, Courtesy of the artist and Carol Solway Gallery; Dragana Crnjak, *Hold 1*, 2018, acrylic on canvas, 72 x 84 in. Courtesy of the artist; Andrea Joki, *Radiant Gap*, 2016, oil and acrylic on linen, 56 x 93-1/2 in., Courtesy of the artist, photo: Mike Crupi Photography

These exhibitions are organized by the Akron Art Museum with support from the John S. and James L. Knight Foundation and the Ohio Arts Council.

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One South High | Akron, OH 44308 | 330.376.9185 | AkronArtMuseum.org



Yayoi Kusama
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Infinity Mirrored Room—The Souls of Millions of Light Years Away (detail), 2013. Yayoi Kusama (Japanese, b. 1929). Wood, metal, glass mirrors, plastic, acrylic panel, rubber, LED lighting system, acrylic balls, and water; 113 1/4 x 163 1/2 x 163 1/2 in. Courtesy of David Zwirner, New York. © Yayoi Kusama